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الرسم بالعلامات

دراسة سيميائية في مختارات من قصص(أوسكار وايلد) الخرافية و اغلفتها

رسالة تقدّمت بها الطالبة

رشا عبد حسين

إلى مجلس كلية التربية - جامعة ميسان

وهي جزء من متطلبات نيل شهادة ماجستير
في اللغة الإنكليزية وعلم اللغة

إشراف

أ.د.سمير عبد الكريم الشيخ

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المستخلص

تتناول هذه الدراسة انظمة العلامات اللسانية والبصرية في مختارات من قصص (أوسكار وايلد) الخرافية وعلاقاتها بالرسوم على اغلفة الكتب التي تزينها. تهدف الدراسة إلى وصف وتحليل وتأويل الأبنية السيميائية لكل من (الصياد وروحه) و(العندليب والوردة) و(الأمير السعيد) في ضوء مقاربة (مارتن و رينغام) المبنية في الأساس على منظورات مدرسة (باريس) السيميائية.

يعتمد تحليل الرسومات الموجودة على اغلفة الكتب يتطلب الركون على مقاربة (بيرس) في العلامات وتحليل طبقاتها، لكي تسلط الضوء على التأويلات اللسانية والتشكيلية وعلى الرؤى التي تحملها تلك الخطابات الخرافية السردية بوصفها اشكالا للتواصل وحاملات للمعاني والرسائل الجمالية والاجتماعية والثقافية. فالحكايات في الآداب العالمية لا تُكتب دوما بقصد الإمتاع فقط بل هي تمثيلات للعالم الخارجي وللثقافات التي تخلقت فيها، إذ ثمة علاقة بين العالم الأصغر(الخطاب) والعالم الأكبر (العالم الواقعي).

تقع الدراسة في خمسة فصول. يقدم الفصل الأول اتجاهات الدراسة من حيث مشكلة الدراسة واهدافها وفرضياتها والخطوات الإجرائية المتبعة لإثبات تلك الفرضيات مثلما يحدد الفصل نطاق الدراسة وأهميتها في الدرس السيميائي. اما الفصل الثاني فيقدم نظرة تفصيلية حول أدبيات الدراسة. كذلك يسلط الضوء على مفهوم (السيمائيات) وعلاقته باللسانيات ومدرستها الكبرى (البنائية)، مثلما يطرح العلاقة بين (السيمائيات) و(الأدب) بوصفه المنظومة السيمائية الكبرى. هنا يطرح هذا الفصل (السيمائيات الأدبية)، المقاربة التي تبحث في انماط العلامات في الخطابات الأدبية. كما انه يضيء مفهوم (القصص الخرافية) بوصفه جنسا أدبيا قابلا للتحليل السيميائي. هذا الخطاب المؤلف من شبكة متداخلة من العلامات إنما يمثل العالم بكل تصوراته ومرئياته، فالخطاب الأدبي وهم الواقع الذي يتشكل بصورة فنية خلاقة.

اما الفصل الثالث يطرح الإطار النظري للدراسة. ويتناول مقاربة (مارتن ورنغام) السيميائية التي تقوم على وصف وتحليل وتأويل العلامات اللسانية في قصص (وايلد). وتتشكل هذه المقاربة من مستويات ثلاث: (المستوى الاستطرادي) ويصف البنية السطحية للخطاب السردي وهو معني بالألفاظ المختارة، (المستوى السردي) ويُعنى بنحو السرد فيما (المستوى العميق) فهو مستوى تجريدي يهتم بإبراز القيم التي تولد الخطاب، وهي قيم متناقضة مثل الخير والشر والضوء والظلام، لذا يتخذ نموذج (مارتن ورنغام) المربع السيمائي او (مربع غريماس) أداة للتحليل السيميائي.

ولتحليل اغلفة الكتب فأن الدراسة تعتمد مقاربة (بيرس)، السيميائي الأمريكي، في وصف وتحليل وتأويل السيمائيات الصورية لتلك الأغلفة. لكل الأغلفة بوصفها تشكيلات جمالية رمزية تحمل عناوين الحكايات الخرافية. وبذالك تلتقي الانظمة اللسانية والصورية لتشكل العلامات الفارقة لأغلفة كتب (وايلد) السردية. وهذه يعني ان ثمة تناظرا سيميائياً بين الكتابة والصورة.

و يتضمن الفصل الرابع التحليل السيميائي، حيث يَجِد الفصل في الكشف عن المستويات الثلاثة التي تنتظم كل حكاية بمفردها وارتباط تلك الشبكة الرمزية بالعالم المحيط. وعلى ذات المسار، يقوم الفصل بتأويل رسومات الأغلفة من حيث الأشكال والخطوط والألوان بوصفها قيما ذات معان تسهم في نقل رؤية ورسالة الكاتب إلى العالم. ان حكايات (وايلد) تخضع لذات المستويات التي يطرحها الإطار النظري والتشكيلي للدراسة مثل هذه النتائج يفضي بها الفصل الخامس، الذي يقدم إضافة إلى ذلك مجموعة من التوصيات والمقترحات لدراسات لاحقة في الكون الأدبي السيميائي.

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CHAPTER ONE
INTRODUCTION

1.1 Problem of the Study

This study is set to investigate the semotic parameteres underlying Wilde's *fairy tales*. Wilde's *fairy tales* are a body of narrative texts which represent different human situations in a highly compact and elegant language. Viewed as systems of signs, these narrative texts lend themselves to scrutiny in terms of the theory of signs or semiotics. So, the study is set to explore the processes of signification in Wilde's *The Fisherman and His Soul*, *The Happy Prince* and *The Nightingale and the Rose*. Wilde's selected fairy tales will be analyzed in terms of semiotics or the theory of signification. Being narrative in nature, Wilde's fairy tales will be securitized as forms of meaning, as forms of culture. Therefore, the present study is set to answer the following researchable questions:

1. What is the correlative relationship between the verbal signs of Wilde's selected fairy tales and their visual signs as represented in their book covers?
2. What are the tacit parameters or rules and constraints underlying the comprehension, productions and interpretation of meaning in the *fairy tales*?
3. What levels underlying the structures of the fairy tales?
4. How could the sphere of the narrative text represent the physical sphere through the processes of signification?

1.2 Aims of the Study

The study is set to achieve the following:

1. The study aims at investigating Wilde's selected fairy tales as verbal systems of signs with relation to their book covers as visual signs functioning asrecreations

of the character's visions, emotions and worldviews, whether human or non-human.

2. The study tends to highlight the structural parameters shared by these narrative texts. In this light, the verbal and the visual signs operate reciprocally; there is a sense of complementarity between the verbal and the visual in the literary works.
3. It purpots to realize the correlation between art as an illusion of reality and the physical reality.

1.3 Hypotheses of the Study

1. It is hypothesized that Wilde's book covers represent the semiotic correlative of the characters' worldviews and visions as structured in the fairy tales.
2. These covers are not designed as merely decorations or extra beauty; they function as sign vehicles which transmit forms of meaning in addition to their aesthetic function(s).
3. There is a set of parameters underlying the structures of the narrative texts.
4. The syntagmatic/paradigmatic relationships are omnipresent in the veins of the fairy tales, while the meaning proper is organically generated by the processes of semiotic, i.e. signification.

1.4 Procedures

To verity the hypotheses of the study, the following procedures will be inactivated:

1. Describing the thematic structure of the selected fairy tale in the term of Martin and Ringhm's model.

2. Identifying the verbal signs as structured in their linear, substitutive and signifying relationships in the term of Peirce's model.
3. Analyzing the verbal symbol as one coherent sign system.
4. Analyzing the visual signs as encoded in book covers.
5. Showing the shared semiotic aspects of the whole selected fairy tales on a semiotic ground.
6. Demonstarting the parallel sturcutres of the verbal and visual signs.

It is of interest for this study to point out that the verbal and visual procedures do not operate separately.

1.5 Limits of the Study

The study is constrained to explore Wilde's *The Fisherman and His Soul, The Happy Prince* and *The Nightingale and the Rose.* Out of collectively eleven short stories, three fairy tales are selected for semiotic analysis. The motif behind this deliberate selection is these three stories share a set of common characteristics. These linguistic datas share thematic structure of love with its humanitarian forms. One more characteristic is that these tales were written in a highly metaphorical language. The narratives, therefore, are the representations of real human situations. These narratives glorify the notion of love in its various humanitarian forms. The study might have recourse to Wilde's other literary works, narrative or non-narrative to highlight the semiosphere or the cultural world of the fairy tales. The semiotic model is a complementary one. In analyzing the verbal systems of signs of Wilde's narrative texts, the study will adopt the Paris Schools of Semotics (PSS) premises as modeled by Martin and Ringham. As for the visual signs and representations, the study will have recourse to Peirce's model. This is so because each semiotic approach is incomplete in itself to cover the verbal and visual aspects of the texts in inquiry. These two complementary models will view the Wilde's

fairy tales from different perspectives. The combination of these two traditions in one eclectic method may facilitate the application of the semiotic analysis of the selected data

1.6 Value of the Study

Though there is a big bulk of studies on semiotics in the fields of literature, this study opens a new horizon by relating the verbal sign system to the visual sign system in Wilde's fairy tales. In another phrase, the study is an attempt to read the language of literature in terms of the visible images in their associative or connotative level. This may pave the way to analyze, not only narrative texts, but other literary forms as that of poems, plays, novels in terms of the theory of signs.

CHAPTER TWO
LITERATURE REVIEW

This chapter is organized to introduce a network of coherent concepts. It highlights the tripartite conceptualization of *semiotics*, *linguistics* and *structuralism*. While exploring the typology of sings, the chapter also tackles the relationships of *structure, code, narration* and *narrative*, more specifically the term *fairy tale*. In addition, it shows the nature of the fairy tales as that of the elements and the thematic structure.

2.1 Semiotics, Linguistics and Structuralism

If semiotics, in a broadest sense, is the investigation of nature, property and function of signs, and if linguistics is the study of the human phenomenon of language as a network system of signs, structuralism, then, is mainly devoted to penetrate the human structure as a set of correlated signs. In definition, semiotics is "the study of signs" (Chandler, 2002: 240-1). Chandler (ibid) unravels the nature of the term by saying that semiotics is "not purely a method of textual analysis, but involves both the theory and analysis of signs, codes, and signifying practices". While Sebeok (2001: 156) considers semiotics as "the doctrine of signs". Danesi relates the term to meaning and meaning-making, he (2007: 7) thinks that semiotics is the "science of producing meaning". Danesi goes on to explain the task of semiotics by maintaining that the function of semiotics "is to unravel the meanings built into all kinds of human products from words, symbols, narratives, symphonies, paintings and comic books, to scientific theories and mathematical threesomes" (ibid: 3). Semiotics, in one sense, is the exploration of the nature, function and categorization of sign in all walks of life. Signs in the world in

general, and in literary texts, in specific, are not investigated haphazardly. Rather, they are analyzed as coherent systems or codes. Semiotics, in this light, "encompasses virtually all the creative and knowledge-making activities that make up human social life" (ibid: 3-4). It focuses more "narrowly on the use, structure, and function of the signs" (ibid: 4). An elucidation as such gives semiotics its global scope; it is not restricted to the investigation of linguistic signs as linguistics does; rather, it penetrates all forms of meaning and all forms of socio-cultural activities performed by man on the planet.

Though rooted in a linguistic model in modern linguistic theory, semiotics transcends the linguistics as a discipline to interpret the verbal and non-verbal signs. Linguistics, then, is confined to the study of verbal signs. Linguistics, in its general definition, is "the science that deals with language as a device of communication" (ibid). The Systemic Functional Linguistics views language as a *semiotic system.* The central concern of linguistics is the systematic study and interpretation of language (Halliday, 2003:50). Halliday (ibid: 2), from a functional semiotic view, thinks that "a language is a system of meaning- a *semiotic system".* By *semeiotic* he means "to do with meaning; so, a system of meaning is one by which meaning is created and meanings are exchanged" (ibid). Accordingly, a language is almost certainly the most complicated semiotic system. Put simply, language is a system of meaning. In Halliday's words, "the power of language comes from its paradigmatic complexity", this is its 'meaning potential' (ibid). Language, in this functional paradigm is modeled as "a network system; it is a means of theorizing the meaning potential of a semiotic system and displaying where any part of it is located within the total semiotic space (ibid:9-10).

Out of the sphere of linguistics, *structuralism* has emerged. *Structuralism* anatomizes structure. The notion *structure* is dealt with differently within different conceptual frameworks. From a purely linguistic view, the structure is an

organization of a relational nature (Hartmann and Stork, 1979; Valin, 1993). Trask (1993:263) gives the term a structural stress when he defines the structure as "a set of syntagmatic relations holding among the elements of a sentence or some distinguishable subpart of a sentence- in other words, the particular way those elements are put together to make up that sentence or subpart," Trask, in this light, stresses the linear aspect of the sentence structure. The Systemic Functional School has attributed to the notion of structure a functional feature, For Halliday (1985: xiii-xiv), "each element is explained by reference to its function in the total linguistic system; each part is interpreted as functional with respect to the whole." From a semiotic point of view, the concept of structure is looked at as "any repeatable, systematic patterned or predictable aspect of signs, codes, and texts (Danesi: 2007:14).

If the structure is an interrelated system of signs that operate reciprocally to generate meaning, structuralism, as Chandler (2002: 9-10) has put it, is "an analytical method which involves the application of the linguistic model to a much wider range of social phenomena. Structuralists search for 'deep structure' underlying the 'surface features' of sign system". From a linguistic angel, structuralism, as defined by *Oxford English Dictionary* (cited in Matthews, 2003:2), is "the branch of linguistics that deals with language as a system of interrelated elements without reference to their historical development". Crystal (2008:457) comments on the epithet *structural* by saying that the term refers to "an approach to the analysis of language that pays explicit attention to the way in which linguistic features can be described in terms of structures and systems (*structural* or *structuralist linguistics*)". In the general Saussurean sense, "structuralist ideas enter into every school of linguistics". Hawkes (1977:187) shows the identification of semiotics and structuralism: "The interests of the two spheres are not fundamentally separate and, in the long turn, both ought properly to be included

within the province of a third, embracing discipline called, simply, communication". He goes on to maintain that "structuralism itself would probably emerge as a method of analysis linking the fields of linguistics, anthropology and semiotics" (ibid: 101). All these three basic terms (i.e. semiotics, linguistics, and structuralism) with their different sophisticated views and definitions stress that the sign (linguistic or non-linguistic) is used in a way to produce meaning potential (ibid). But what is really *sign*?

A sign is a form of meaning- a *meaningful unit*. Chandler (2003: 241) defines *sign* as "a meaningful unit which is interpreted as 'standing for' something other than itself". Chandler goes on to say "that signs are found in the physical form of words, images, sounds, acts or objects, this physical form is sometimes known as the 'sign vehicle'" (ibid). On the same track, Danesi (2007: 142) defines *sign* as "something that stands for something or someone else in some capacity". Therefore, "the process of generating meaning through the use of signs has come to be called *signification"* (ibid: 143). Therefore, semiotics has come to be referred to as *the theory of signification* in the literature of semiotics. Philosophy and linguistics look at the sign differently within different models. On a philosophical base, Peirce, the American philosopher, founded *semiotics* as a theory of signs. He defines the *sign* (cited in Chandler, 2002: 32-3) as follows:

> **A sign… [in form of a *representamen*] is something which stands for something in some respect or capacity. It addresses somebody, that is, creates in the mind of the person an equivalent sign, or perhaps a more developed sign, that sign which it creates I call it the *interpretant* of the first sign. The sign stands for something, its *object.* It stands for that object, not in all respects, but in reference to a sort of idea, which I have sometimes called the *ground* of the representation.**

The extract clearly shows that Peirce's model is a triadic model: it consists of three dimensions, i.e. the *representamen*, the *interpretant* and the *object*. Furthermore, the American philosopher classifies the sign into three categories: icon, index and symbol. The icon-index-symbol classification "emphasizes the different ways in which the sign refers to its object-the icon by a quality of its own, the index by real connection to its object, and the symbol by a habit or rule for its interpretant" (Semiotic theory of Charles Sanders Peirce, 2017).

The linguistic theory of signs is represented by Saussure's model. The Swiss linguist has referred to his model as *semiology***.** He (1983: 16) states "that A language is a system of signs expressing ideas", he also states

> **It is therefore possible to conceive a science *which studies the role of signs as part of social life*. It would form part of social psychology, and hence of general psychology. We shall call it *semiology* (from the Greek *sḗmeĭon*, 'sign'). It would investigate the nature of signs and laws governing them. Since it does not yet exist, one cannot say for certain that it will exist. But it has a right to exist, a place ready for is in advance. Linguistics is only one branch of this general science. The law which semiology will discover will be laws applicable in linguistics, and linguistics will thus be assigned to a clearly defined place in the field of human knowledge.**

Saussure's model is a dyadic one. It construes two dimensions: the signifier and the signified. The signifier "refers to principally to the concrete world of sound and vision. The term signified, on the other hand, relates to the concept or idea expressed by the sound or icon" (Martin and Rignham, 2000: 123). So, for instance, the word (linguistic sign) 'tree' is made up of a sound or written mark (signifier) and also of the idea or concept of a tree (signified) (ibid). One point to be stressed is that the sign is relational. Bouissac (1998:573) consideres that "the concept of

signs hinges on two points: establishing that a sign is a relation, and taking account of the asymmetry or nonequivalence of related entities".

2.2 Literary Semiotics (LS)

Semiotics, in one modern comprehensive trend, is the study of human cultural products (verbal, pictorial, plastic, special artifacts, etc.). Its main concern is the investigation of forms of culture which are fundamentally forms of meaning and processes of communication. Such a trend stresses the meaning-oriented description of the sign and the code. Literature, being a body of imaginatively creative artistic forms of work, is the prerogative of language; the elements of literature are principally verbal signs in a given connotative structure. Scholes (1982:17) assumes that literature "should be used to designate certain body of repeatable or recoverable acts of communication". Hence, a communicative form of meaning like literature can be approached to in terms of the theory of signification under the rubric of *LS* or other associated terms such as *semiotic criticism* and *literary semiotic criticism* (Literary semiotic criticism, 2018). Put simply, the semiotics of literature is modeled into different conceptual frameworks within the sphere of the theory of signs. This point requires more inquiry.

LS can be seen as "a branch of the general science of signs that studies a particular group of texts within verbal texts in general." (Danesi and Perron, 1996:52). They go on to say that "although the task of LS is to describe what characteristic of literary texts or discourse is, it is founded on the same principles and analytic procedures as the semiotic of verbal discourse" (ibid). It follows that the literary texts, though they are culture-constraints, follows the same semiotic principles of construction. The function of LS is to uncover the parameters underlying the structures of the literary texts as systems of verbal signs (language)

and non-verbal signs (pictures). Berger (1982:14) assumes that "the essential breakthrough of semiotics is to take linguistics as a model and apply linguistic concepts to other phenomena texts and not just to language itself". On the same lines, Culler (1981:39) stresses the relationship between semiotics and literature. Being the most complex of sign systems, "literature is the most interesting case of semiosis for a variety of reasons . . . The potential complexities of signifying processes work freely in literature". Deely (1990:2) tries to broaden the consideration of LS to include in some sense natural phenomena as well as purely cultural and literary texts.

Associated to LS is *Semiotic Literary Criticism* which is "the approach to literary criticism which is informed by the theory of signs or semiotics". Semiotics, is tied closely to the structuralism pioneered by Ferdinand de Saussure, was extremely influential in the development of literary theory out of the formalist approaches of the early twentieth century (ibid). The early forms of literary semiotics grew out of formalist approaches, especially Russian formalism and structuralism linguistics, especially the Prague School. Though interrelated to *Literary Criticism*, *LS* is distinct in certain respects. Semiotic criticism draws heavily on the tends and perspectives of semiotic theory in text analysis; literary criticism treads the path of literary theory in the study, evaluation and interpretation of the literary texts. *Literary Comparison*, in addition, one of the techniques followed by literary criticism (ibid).

One trend of modern semiotics is *Cultural Semiotics* (CS) which describes "certain kinds of sign systems as 'symbolic forms' and claimed that the symbolic form of society is constituted in culture. CS is that sub-discipline of semiotics which has culture as its object" (Posner, 2004: 56-89). Cassirer was the philosopher who introduced the term (ibid), CS has two tasks, (i) the study of *sign systems* with respect to what they contribute to the culture, (ii) the study of *cultures* as sign

systems with respect to the advantages and disadvantages which an individual experience in belonging to a specific culture (ibid). The term *culture* is "that complex whole which includes knowledge, belief, art, morals, law, custom, and all other capabilities and habits acquired by man as a member of society" (Gorlée, 2012: 233). The exploration of the wholeness of all the system has come to be called the *semiosphere.* So, CS has become a crucial part of the semiosphere. The Russian- Estonian semiotician and the most revealing exponent of the Tartu Semiotic School who introduced the term semiosphere is Lotman. It is the study of the worldwide culture systems as one whole. Semiosphsere is "the whole semiotic space of the culture in question and such semiospheres are referred to as governing the functioning of languages within cultures" (Lotman, 1999:124-5). In this sense, the Russian- Estonian semiotician directed the investigation from the structural semiotics to the semiotics of culture (ibid).

2.3 Code, Representation and Communication

Language, as stated in 2.1, is a system of signs. That is to say, these signs do not occur haphazardly in the linguistic structure; they are systematized in a particular way so as to represent and produce meaning proper. Here lies the notion of code. In order to produce and comprehend meaning potential between at least two participants (i.e. the addresser and the addressee), there should be a degree of agreement concerning the encoded meaning of signs. The parameters underlying the processes of signification have been referred to as *codes.* In the literature of semiotics, the *codes* are defined as "systems of signs that people can select and combine in specific ways (according to the nature of the code) to construct messages, carry out actions, enact rituals, and so on, in meaningful ways" (Danesi, 2007: 75). The spectrum of colours, for instance, can be considered as an entire

code where humans can choose their needs to encode messages. Danesi (ibid:172) goes on to argue that the code is "the system in which signs are organized and which determines how they are related to each other and can thus be used for representation and communication." By means of an artistic example, Larsen and Johansen (2002:7) illustrate how the rules for selection and combination (codes) produce meaning proper.

> **Let us observe a painter in front of his easel. He chooses different colours from his palette, mixes them, and applies them with repeated upstrokes to the canvas. After finishing the painting, he places his signature on it. We have here watched a process in which colours and, finally, letters have been selected, combined and distributed- a process in which a given material becomes a complex cultural sign, a work of art...**

According to Larsen and Johansen, "this process is a rule-bound activity, even though the rules may be ambiguous or used unconsciously. The rules governing the selection and combination of elements are known as codes" (ibid). Larsen and Johansen, then, unravel that the selected and combined elements in the painting are determined by certain properties like colours (red, yellow, blue, etc.) and/or forms (straight, curve, open, closed, etc.). The code doesn't create these features; rather, it creates their relevance or their pertinence. The relevant distinctive feature in paining might be the colour or the form or both. So, general code in this elucidation is "a rule for the selection and combination of relevant properties belonging to elements with predefined properties" (ibid: 9). Having the processes of selection and combination been finished, the painter has created an object, a new and meaningful object. This painting has a conventional meaning, because it is a particular kind of object, to wit, a work of art. But as an individual work of art, it

also has a meaning which is open to interpretation, and can in turn become conventional, and this conventional meaning can become the commonly recognized interpretation of it. The codes have created *meaning*, changing the perspective in a semiotic direction (ibid). For example, in his (1949) Dove of Peace, Picasso, the Spanish painter, has chosen the white colour and curved lines to represent and communicate the message of peace (Dove of Peace, 2018). The intersection of the poles of selection and combination results in the meaning of peace. It is an anti-war image which Picasso has developed into a simple graphic line drawing; it is one of the most recognizable symbols of peace, as illustrated in Fig. 2.1

Fig. 2.1 Dove of Peace

This elucidation may bring the code closer to other two terms, i.e. *representation* and *communication*. But before launching on the exploration of the code relationships, it is of interest to unravel the typology of the codes as widely spread in the literature of semiotics. “A sign, any sign, acquires its meaning from its occurrence among other signs in a given structure and its relationships with its neighboring signs and the structure as one whole”. The production and interpretation of texts, in Jackson’s words (cited in Chandler, 2002: 147), depend

upon the existence of codes or conventions for communication." In terms of the functional linguistic school, each sign has its function or role in human communication. What determines the sign meaning is the code. Codes, according to Chandler (2002:147) "organize signs into meaningful systems which correlate signifiers and signifieds. But codes do not occur in abstraction. In other phrase, "the conventions of codes represent a social dimension in semiotics: a code is a set of practices to users of the medium operating within a broad cultural framework". "The society itself depends on the existence of such signifying systems" (ibid: 147-148). Danesi (2004: 16) creates a network among the terms mostly circulated in the disciplinary field of semiotics.

> **The brain's capacity to produce and understand signs is called *semiosis*, while the knowledge-making activity to this capacity allows all human to carry out is known as *representation*. The latter can be defined more precisely as the use of signs (pictures, sounds, etc.) to relate, depict, portray, or reproduce something perceived, sensed, imagined, or felt in some physical form… The whole process of deciding the meaning of the representation is, of course, called interpretation.**

Modern semioticians, in general, classify codes into sets of taxonomies or classifications according to certain criteria like the sensory criterion, the distinction between verbal and non –verbal signs, the differences between spoken and written language and so on (Chandler, 2002; Hawkes 2003; Danesi 2007). In his book Danesi (2007) classifies codes into *social codes*, *mythic codes*, *knowledge codes* and *narrative code* which is the primary concern of this study. If social codes underlie social communication and interaction, and if mythic codes concern the mythic labors of gods and heroes in the ancient world, and if knowledge codes deal with mathematics and scientific representation of knowledge, the narrative codes penetrate the principle that govern the processes of narration in narratives. A narrative is "a story that is put together to portray reality

in a specific way. It is a representation of human events as they are perceived to be related to the passage of time" (ibid: 88). There should be a correlation between the micro-sphere (i.e. the narrative text) and the macro-sphere (i.e. the world of reality).

The modern semiotic inquiry is related to the code and to the notion of the text. In his (1979:50) work, Eco defines the *text* as "a chain of expressive devices which must be actualized by the receiver". Eco's main concern in his (1994) work *The Limits of Interpretation* is not the text itself as an object of analysis, but rather the *interpretive act* involving in the text/reader pair (Pisanty, 2015:37-61). Eco stresses here and elsewhere the reading experience in generating the textual interpretation on the side of the reader.

Signs, linguistic and non-linguistic, are tools for representation. Sebeok (2001:156) thinks that representation is a "process of ascribing a form to some referent". The relationship between the signifier and the signified still exists. Representation is "the process by which referents are captured and organized in some way by signs and texts" (ibid: 142). All human forms of meaning are stances of representations. Paintings on the walls of caves in ancient times are representations; they represent cave man's physical and intellectual acts. They are instances of *pictography*: the representation of ideas by means of pictures. Pictography continues to be a basic (and instinctive) representational modality to this day, even though most written commination is alphabetic (ibid: 101). So, it is not altogether wrong to say that all forms of meaning are forms of communication. Now, the question is: What is really communication?

Communication is the most revealing characteristics among all speeches. Humans and animals communicate for various purposes on the planet. It is "the capacity to participate with other organisms in the reception and processing of

specific kinds of signals" (ibid: 152). In the world of humans, lifting a white cloth in the time of war, for instance, is a sign of surrender. The process of communication involves the exchange of signs and meanings (Danesi, 2007:275). Therefore; it is not strange that the term *communication* becomes a crucial part of semiotics. All human forms of product are forms of exchanging signs, messages and meanings. They are within the scope of verbal communication (i.e. the use of linguistic signs) which is the most revealing feature of human species. The non-verbal communication is exercised by animals (biosemiotics) and plants (zoosemiotics).

2.4 Narration and Narrative Text

Semiotics deals with the comprehension, production and interpretation of sign systems, not only as forms of communication, but also as forms of meaning. This is true to literary texts, more specifically narrative texts. Semiotics, in this respect, looks at literary texts as systems of verbal signs. But before having insight into the nature of the text and narrative text from various stances, it is of significance to unravel the notions of *narration* and its relevant terms, namely, *narration* and *narratology*.

Narrative is a story whose structure construes a complex network of interrelated episodes, real or imaginary, and follows mostly a linear order in narrating the events. The process of telling a story, especially in its chronological development, is referred to as *narration*, whereas the theory of narration which underpins the structural principles underling the description of the sequential events is referred to as *narratology*. A narrative, according to Abrams (2009: 208-210) is "a story, whether told in prose or verse, involving events, characters, and what the characters say and do. Some literary forms such as the novel and short story in prose, and the epic and romance in verse, are explicit narratives that are told by a *narrator*". On

the other hand, narratology is "the general theory and practice of narrative in literary forms. It deals especially with types of narrators, the identification of structural elements and their diverse modes of combination, recurrent narrative devices, and the analysis of the kinds of *discourse* by which a narrative gets told, as well as with the *naratee*." Narration is an intrinsic aspect of human nature and the most revealing feature of human cultures. Human cultures tell stories to keep their heritage and identity survival. So, narration could be traced back to ancient cultures where the stories of ancient origin take the form of myth and mythic meaning-making. But narration is not the brand mark of literature only. Narrative (Narrative, 2017) is found

in all forms of human creativity, art, and entertainment, including speech, literature, theatre, music and song, comics, journalism, film, television and video, video games, radio, gameplay, unstructured recreation, and performance in general, as well as some painting, sculpture, drawing, photography, and other visual arts, as long as a sequence of events is presented.

It follows that narrative is categorized in various formal categories: non-fiction (such as definitely including creative non-fiction, biography, journalism, transcript poetry, and historiography); fictionalization of historical events (such as anecdote, myth, legend, and historical fiction); and fiction proper (such as literature in prose and sometimes poetry, such as short stories, novels and narrative poems and songs, and imaginary narratives as portrayed in other textual forms, games, or live or recoded performances (ibid). Wilde's *fairy tales* fall within the last rubric of narration, as the semiotic analysis will show.

Narration as a process of telling a story through a chosen code (written or spoken) construes a set of techniques by which the creator of the story presents his or her story. They are: *narrative point of view* through which a story is

communicated, *narrative voice* (i.e. the format through which a story is communicated, and *narrative time* (i.e. the grammatical placement of the story's time-frame in the past, the present, or the future (Narration, 2018). In addition, narration is performed by an actor (human or non-human) who is mainly a personal character to communicate the sequential events to the other(s). The actor or the agent is commonly called as *narrator*, whereas the human character or the audience to whom the episodes are communicated is pointed to as a *narrate*, as has already been referred to in the theory of narrative. Therefore, the study of the characterization and fictionalization of the events in narrative structures are the tasks of narratology which is fundamentally related to the Formalistic School in the early twentieth century.

A narrative, as already mentioned, has a structure; it is a stretch of language carrying meaning. This is true to the definition of a text, more specifically, a narrative text. From a functional stance, "a text is 'a unit of language in use'. It is not a grammatical unit, like a clause or a sentence; and it is not defined by its size". A text is best regarded as a semotics unit: a unit not of form but of meaning (Halliday and Hasan, 1976:1-2). Every text has a texture (i.e. the property of being a text) (ibid). The texture of the text is created by a set of grammatical and lexical resources that build up the artistic work of art. They are commonly referred to as *cohesive ties*. In the example, *Rose is a young beautiful woman. She lives in Texas*; s*he is romantic in mood*; there is a cohesive relationship between *Rose* and s*he*, where the pronoun (she) refers back to the proper noun (Rose).

From a semiotic perspective, a text is a larger sign. Popova (2014:16) maintains that the term *narrative* is a kind of text used in the narrow sense of linguistics and literary studies, as well as in the broad sense of semiotics, which considers as *texts* any semiotic entities- pictures, movies, photos, etc. Popova stresses the semiotic

nature of the narrative by saying that narrative is "the semiotic presentation of a series of events semantically related in a temporal and causal way" (ibid).

The sign is not confined to a specific length. As something standing for something else as Danesi (2007:81) has put it, "a sign can take any form, or 'size', as long as it does not violate the structure of the code to which it belongs and as long as it conveys a specific type of meaning in some recognizable way". Danesi (ibid) delineates the nature of the text with relevance to narrative as a *larger sign*; he says:

> **In semiotic theory, 'lager signs' such as equations and novels, are called *texts*; and the meaning, or 'larger signifieds', that they encode are called *messages*. Texts include conversations, poems, myths, novels, television programs, paintings, scientific theories, musical compositions, and the like. A novel, for instance, is a verbal text constructed with 'smaller' language signs (which are, more accurately, the 'signifiers' of the text) in order to communicate some overarching message (the 'larger signified'). Texts are not constructed or interpreted in terms the meanings of their constituent parts (the smaller signs), but holistically as single forms. Codes provide the signs for constructing and interpreting texts. For example, novels are constructed and interpreted primarily on the basis of the relevant narrative code. Using Saussurean theory, it can be said that the code constitutes a form of l*angue* (the abstract knowledge of how certain signs and their relations can be used and interpreted), and the text created on the basis of the code a form of parole (the concrete utilization of the code to represent something.**

So, a text is "a composite structure consisting of smaller sign elements. It is, thus, structurally isomorphic to the smaller signs that comprise it" (ibid: 98). "A broader notion of texts also accepts non-intended and genetically programmed transmission of messages between organisms as texts, for example bird's mating dance" (ibid). The definition spotlights the addresser/addressee's role in the act of communication. The broadest notion of texts includes all relations in the universe, also in organic, as possible semiotic relations and thus manifested as texts, as for example when features of a landscape are interpreted as traces from the last glacial

period (ibid). The text here is given a universal feature which is the total nature of semiotics in dealing with *science of signs*.

It is of interest to point out that all forms of literature communicate their messages as network systems of verbal signs, namely, language; the narrative text is no exception. Being *larger signs*, the narrative texts, which are seminally based on story-telling, follow the same structural principles in their deep structures though they are culture-constraint. So, narratology (i.e. the science of narrative text analysis) is based on the notion that "narrative texts are implemented on a universal code that generates stories that vary only in detail, not substance" (Danesi, 2007:89). What underlies beneath is *narrativity*. Narrativity, according to Scholes (1982:60), refers to "process by which a perceiver actively constructs a story from the fictional data provided by any narrative medium". Scholes concedes to argue that a fiction is presented to us in the form of narration (a narrative text) that guides us as our own active narrativity seeks to complete the process that will achieve a story. The nature of narrativity is to some extent culture bound (ibid). Approaching the Saussurean model, it is not altogether wrong to say that the story telling in human nature is the *langue*, the intrinsic capacity to produce and comprehend narration, whereas the narrative is the *parole*, the actual product. This physical product is germinated in a specific human culture.

One point to be emphasized here is that the modern semiotic lesson is not confined to the written texts- the texts whose fabric is the linguistic signs. Rather, it draws heavily on the pectoral or the visual form of meaning and meaning-making. The study which deals with the analysis of the images and pictures has been referred to as *visual semiotics*. The term is mainly devoted to the exploration of and comprehension of the visual signs in form and function. Certain semiotic trends assume that linguistic or verbal signs can be studied in terms of Saussure's model, while visual signs can be approached by Peirce's model, taking into consideration

the Peircean's icon-index-symbol model (Danesi and Perron 1999, Bignell 2002, Crow 2010, Jappy 2013).

The iconic signs are based on similitude, the indexical sign on causality, while symbolic sign on convention or culture. Taking Picasso's drawing as par-excellent example for semiotic analysis, we will find the painting of the dove looks recognizably like a specific dove with white feathers. The systematic sketch of the chosen properties of colour (white), and of the form (curved lines) has a close similitude to the real bird (the referent). In Picasso's *Dove of Peace* (1949), the signifier is the white colour and the curved shape on the plain surface of the picture. The signified is the dove which is conjured to the mind by the power of the signifier. The referent is the dove which is drawn. When the signifier resembles the signified, the sign product is called the *iconic* sign. When the dove (referent) is somewhere, the sound of the bird is referred to as the *indexical* sign. There is a causal relationship between the signifier and it's signified. Still, Picasso's dove is circulated in the Western culture as a symbol sign of peace after the tragic human situation of the Second World War (ibid).

2.5 Fairy Tale

Narrativity is the innate capacity of humans to preserve their visions, joys, and fears in their everyday communication. These vicissitudes of feelings and minds are transmitted throughout time either by oral code (spoken channel) or the verbal code (written medium). One narrative semiotic vehicle used for socio-cultural proposes is *fairy tale*. A narrative text, as argued before, is a larger sign by and through which a given message is communicated to the reader. This is true to all genres of literature, of which is *fairy tale*. A fairy tale is a revealing genre within the scope of folk literature or folk genre which takes a form of a short story. Basically, a fairy tale (Cuddon, 1998:302) is

a narrative in prose about the fortunes and misfortunes of a hero or heroine who having experienced various adventures of a more or less supernatural kind, lives happily ever after. Magic, charms, disguise and spells are some of the major ingredients of such stories, which are often subtle in their interpretation of human nature and psychology

As with other narrative forms, fairy tales are not often written only for the sake of delight; they transmit human messages via their thematic structures. In literary theory, the term itself comes from the translation of Madame D'Aulnoy's Conte de Fẻes, first used in her collection in 1697 (Windling, 2000:3). Fairy tales, whether orally transmitted or literally written, share the common feature that they take place in magical land.

Folklorists and literary critics agree that the origin of the fairy tale was germinated at the end of the European seventeenth century. This fairy tale or *wonder tale,* derived from the German term *Marchen,* could be traced back to ancient cultures. In oral tradition, these magic stories handed down from generation to generation by and through which the heritage of a given cultural group could be preserved. The fairy tale has ancient roots, older than the *Arabian Nights* collection of magical tales (compiled circa 1500 AD). The first fairy famous Western tales are those of Aesop (6^{th} century BC) (Fairy tale, 2018). It is of interest for this study to point out that the fairy tale, being a narrative form, shares some stylistic features with other narrative forms such as *myth*, *legend*, and *fable*. These points require more insight (ibid).

Myth is the oriented adventure of man to comprehend and analyze the secrets of the physical world around him. This mode of thinking takes the form of myth. Dundes (1984:1-3) defines myth as "sacred narrative which explains how the world and humanity evolved into their present form, a story that serves to define the

fundamental world view of a culture by explaining aspects of the natural world and delineating the psychological and social practices and ideals of a society". Abrams (2009: 206-207) shows the distinction between *myth* and *legend*:

> **Most myths are related to rituals-set forms and procedures in sacred ceremonies- but anthropologists disagree as to whether rituals generated myths or myths generated rituals. If the protagonist is a human being rather than a supernatural being, the traditional story is usually called not a myth but a *legend,* and the story is not part of a systematic mythology, it is usually classified as a *folktale*.**

This elucidation plainly manifests the interconnectedness of both myths and legends to the ancient communities in ancient cultures; they are a crucial socio-cultural system. Another narrative form related to a folktale is *fable*. A fable is "a brief tale, in either prose or verse, with a moral usually, but not always, the characters are animals. The subject matter is concerned with supernatural and unusual incident, often drawn from folklore. Perhaps the best-known fables are those accredited to Aesop, a Greek slave living about 600 B.C. (Dictionary of Literary Terms, 2007:68).

In modern linguistic and anthropological modern theories, there is a renewal of interest in exploring the deep structures underlying the fairy tales. This interest comes from the Formalist School, led by the Russian scholar Valdimir Propp (1895-1970). In his (1928) *The Morphology of the Folktale*, the Russian formalist (ibid: 23-24) assumes that there are specific structures and plots in fairy tales. As with grammar of the sentence structure, Propp's method commences on breaking structure of the folktale into smallest plot components which correspond to various actions in the plot. These plot components are defined as *functions*. By this procedure, the Russian formalist presentss a classification of narrative structures.

Having analyzed these types of actions or functions, Propp comes to a conclusion that there are only thirty - one generic actions in the structure of the fairy tale (ibid: 64). Propp thinks that "function is understood as an act of a character, defined from the point of view of its significance in the course of the action." (ibid) These actions or functions underlie all the structures of the fairy tales in spites of the replacement of the characters and the culture-bounded aspects. Propp (cited in Scholes, 1974:62-63) identifies four universal parameters in the worldwide fairy tales:

1. Functions of characters serve as stable, constant elements in a tale, independent of how and by whom they are fulfilled. They constitute the fundamental components of a tale.
2. The number of functions known to the fairy-tale is limited.
3. The sequence of functions is always identical.
4. All fairy tales are one type in regard to their structure.

However, the characters are replaceable, but the character's actions are archetypical in the structure of the fairy tales. This gives the folklore genre its universality.

2.5.1 Elements of the Fairy Tale

Having taking the definition of the fairy tale (cited here above) and comparing it with other narrative forms into consideration, it is observed that there are a set of revealing characteristics designated to the structure of the fairy tale as a folk genre. These characteristics are mainly concerned with character(s), setting and point of view from which the short story is narrated.

2.5.1.1 Character and Characterization

A narrative, as it has already been stated, is a story which construes events, characters, and what the characters say or do. In another phrase, the character is the agent or the actor who creates and motivates acts or events physically or mentally. Acts may involve mental processes in narrative structures. The fictional character, hence, is a person in a novel with specific physical and psychological characteristics or traits. For Chatman (cited in Rimmon-Kenan, 1983:37) a "character is a paradigm of traits, 'trait' being defined as 'relatively stable or a biding personal quality' and 'paradigm' suggesting that the set of traits can be seen 'metaphorically, as a vertical assemblage intersecting the syntagmatic chain of events that comprise the plot". Chatman describes a trait as 'a narrative adjective tied to the narrative copula' (i.e. the equivalent of the verb 'to be') (ibid). So, "Othello is jealous" is an example of what Chatman calls 'trait'. The notion of the character is given more depth in the literary theory. So, characters in a dramatic or narrative work are the person "who are interpreted by the reader as possessing particular moral, intellectual, and emotional qualities by inference from what the persons say and their distinctive ways of saying it '*the dialogue*' and from what they do '*the action"*' (Abrams, 2009:42). The ways that the character uses language and the stylistic devices he or she has recourse to in expressing ideas and emotions has come to be called *individualization*. For instance, "in Shakespeare, the language which is used by the character is of distinctively individual features. The character's language is distinctive because of his or her individual use of the linguistic material available to him or to her. In Shakespeare, every voice is so individualized" (Al-Sheikh, 1997:7).

Fictional characters are not of the same type in fictional artistic works. They are classified into *flat* character and *round* character. The first category remains

essentially “unchanged in outlook and disposition, from the beginning to the end of the artistic work”, as in the Jew in Charles Dickens’ *Oliver Twist*. The other category may “undergo a radical change, through a gradual process of development” as in Pip in Dickens’ *Great Expectations* (ibid: 43). Establishing the distinctive characters of the persons in a narrative is referred to as *characterization*. Characterization, in other words, is the sketch or the portrayal of the fictional character in fiction craftsmanship to display his or her physical actions and the psychological traits of his or her innermost. This is true to the fairy tale as a narrative folklore genre. This form of short story comprises a set of *supernatural events* performed by a set of characters of *peculiar* characters in the structure of the story. The events are supernatural because they are fictional rather than real; they are the creation of the imagination. They are characterized by their unusual happenings and often unusual joyfulness. So far the characters are concerned, the characters are often strange or non- humans: dragons, witches, mermaids, fairies, talking animals, etc. They usually perform magical labors that cause wonders or astonishment for the awareness of the audience or the reader. In another phrase, such characters are endowed with special powers; the materials themselves are magical: spells are made by witches or fairy creatures to influence the capabilities of other characters (ibid).

2. 5.1.2 Plot, Setting and Point of View

Being imaginative stories making of magical characters and extraordinary events, these actions are designed in a more systematic way. If the fictional narrative work of art construes a set of incidents and characters where they operate reciprocally in the body of the story, these structural elements do not happen haphazardly. Rather, there should be a planned schema that binds the parts of the artistic work. This design has come to be called in the sphere of drama and fiction

plot. A plot, then, refers to "the dynamic, sequential element in narrative literature. Insofar as character, or any other element in narrative, becomes dynamic, it is a part of the plot" (Scholes and Kellog, 1966: 207). In the traditional or classical works of fiction the organization of the episodes comes into a combinatory or syntagmatic order. That is to say, the linear pattern of events follows the movement of the human mind. There is a mutual influence between the actions and the characters in the progression of the story telling (ibid).

The study of the plot and other elements of drama or fiction could be anticipated in the foregrounding work of Aristotle (384-322 B.C.E.). In his *Poetics*, Aristotle includes plot (mythos) as one of the six elements in tragedy. For Aristotle, it is the 'first principle' and 'the soul of a tragedy'. He calls plot 'the imitation of the action', as well as the arrangement of the incidents (Cuddon, 1998: 676). The Aristotelian phrase, "the imitation of the actions," or *mimesis* needs more argumentation (ibid).

Memesis (derived from Ancient Greek *mi̓me̓sis*) is a critical and philosophical term that carries a wide range of meanings, which includes imitation, representation, mimicry, receptivity, nonsensuos similarity the act of resembling, the act of expression, and the presentation of the self (Mimesis, 2018). Though of Greek origins, *mi̓me̓sis* is given a new sense in Aristotle's *Poetics*, especially in the interdisciplinary field of tragedy. Here, the artist or the creator draws his raw material from reality to create a new imaginative creation; it is an act of artistic construction based on resources of reality. This cosmological process is not confined to the poetic creative process; it covers all the walks of fine arts. Here, the poet imitates not the surface of things but the reality embedded within. In terms of modern linguistics, the creator has not to be limited to the surface structure of the phenomena (human or non-human), but having insight into the deep structure of

meaning which is more significant than the physical realization of the phenomena (ibid). Aristotle (Dayton 1999: 24) relates the creative process of the fine arts, including poetry, to the space of music:

> **Epic poetry and Tragedy, Comedy also dithyrambic poetry, as also the music of the flute and the lyre in most of their forms, are in their general conception modes of imitation. They differ, however, from one another in three respects- their medium, the objects and the manner or mode of imitation, being in each case distinct.**

In spite of the divergences of medium (i.e. the poet uses words, the painter colours, and the musician rhythms and harmony), they represent reality or the physical word; they have recourse to the raw material of reality for the sake of artistic creation, whether in poetry, drawing or music. In this spotlight, the characters of the fairy tale are involved into dramatic conflicts which are, semiotically, related to the world of reality (ibid).

The arrangement of the sequential incidents in an artistic work is to create a special emotional influence on the audience or the reader. Still the sequences of actions, whether verbal or physical, are performed by characters to build up the mental image of the world. What is characteristic about these actions is that they are magical or supernatural in their physical or mental aspects. The thematic structure of the fairy tale is that of love, jealousy, evil, justice, hate, mercy, etc. Every fairy tale has its tone in storytelling. A fairy tale with happy episodes(s) is different in tone of that of fearful ones. The choices of diction and phraseology are different. These human psychic traits are composed into a magic narrative farmework for saking of delight and cultural purposes. The fairy tales, throughout the narrative discourse, may transmit the cognitive patterns, the customs and the rituals of a given cultural group (ibid: 209).

One stylistic feature about the structure of the fairy tale is the repetition of certain patterns of language and actions as we shall see in the analysis of Wilde's fairy tales, more specifically *The Fisherman and His Soul*. The freedom in the choice of the spacio-temporal aspects of the fairy tale may give the folklore genre its cultural universality. Moreover, the repetitive acts or structure in the body of the short story may add a sense of harmony or internal rhythm to the narrative atmosphere (The Moral Prerogative in Oscar Wilde, 2019).

One more characteristic of the structure of the fairy tale is that the actions as well as the characters are based on *binarism* or *binary oppositions*. This paradigmatic semiotic characteristic is predominant in the construction of the fairy tale. The characters are the verbal representations of ideas in the physical world as the everlasting conflict of life and death or the love and evil in actual life. Though the actions are imaginary, still they are analogy or metaphor or the actual world where humans live and act. Normally, the dramatic conflict between the opposing signs or powers is resolved by the triumph of the good over the evil or the light side of humanity over the darkest depth of man (Semiotics for Beginners, 2017).

The actions performed by the characters in a given fictional work of art occur in a far-fetched setting. "The overall setting of a narrative or dramatic work is the general locale, historical time, and social circumstances in which its actions occur, the setting of a single episode or scene within the work is the particular physical location in which it takes place" (Abrams, 2009:330). The setting is spacio-temporal and the socio-cultural and historical space where the characters move freely to do their actions. The most revealing feature of the fairy tale is that the place of the actions is imaginary or nowhere land. In addition, time in the fairy tale is not specific; it is fantasy. Therefore, the classical fairy tales start with the

stereotyped phrase *once upon a time*, to indicate the timelessness of the indecent occurrence, especially these magic actions are performed by supernatural powers in the sphere of the fairy tale (ibid: 272).

The actions occurring in fairy tales are told or narrated from a different standpoint or a point of view. Point of view is the perspective from which the story is told. It is the position and outlook of the narrator in relation to the scene being described or the story being told. A logical, consistent point of view is a unifying device (Dictionary of Literary Terms, 2007:140). The novelist's choice of the point of view in prose fiction may affect the reader's intellectual, emotional and moral responses to the characters and their actions in the work of art (ibid).

2. 5.2 Language in Fairy Tales

Being a network system of signs, language produces two senses of meaning: *the denotative* and *the connotative*. Denotation and connotation are two terms highly circulated in the theory of signification. In the broadest sense, *denotation* refers to the literary or the conceptual sense of the sign, whereas *connotation* codifies the associative or the metaphorical sense of the sign. In semantics, the denotative meaning transmits the constituents of meaning as encoded in dictionaries and circulated by everyday language use. In the connotative sense, the sign may have different associations for different individuals in society. So, while denotation is generic, connotation is specific or individual. To exemplify these two senses, let us unravel the meaning of the sign *sun* (Reference, denotation and connotation, 2009). In denotation, the sun might be literally defined as "a ball of hot gases." These components are the actual parts of the literal meaning of the *sun.* Shakespeare's *Romeo and Juliet* (1960:44-5) reads:

[He sees Juliet]But soft! What light through yonder window breaks
It is the east, and Juliet is the sun.
Arise, fair sun, and kill the envious moon,
Who is already sick and pale with grief
That thou her maid art far more fair than she.
Be not her maid, since she is envious;
Her vestal livery is but sick and green,
And none but fools do wear it; cast if off.

The scenery is symbolic: *Romeo*, the young lover, in the garden, waiting impatiently the apparition of *Juliet*, the young beloved. Abruptly, the window is opened and appears Juliet. The young lover is stricken by that feminine young arduous beauty. Romeo individualizes his discourse by taking the incongruent way of expression. The discourse becomes wholly metaphorical. The window is implicitly compared to the East where the sun denotatively rises early in the morning, and Juliet is compared to the sun. There is identification between the natural phenomenon (the sun) and the human phenomenon (Juliet). Juliet is identified with the characteristics of warmth, brightness and beauty. In terms of Richard's terms (Witte, 2014:87), there is an interaction between the tenor (Juliet) and the vehicle (the sun). This semantic interaction creates the metaphorical meaning of the discourse. Implicitly, the sign (the sun) partially leaves its denotative sense (i.e. the ball of hot gases) to acquire a new sense, to construct the metaphorical meaning. The transfer of meaning can be approached from a semiotic stance, but let us, now, shed more light on the concept of metaphor since it falls within the rubric of the connotative sphere (ibid).

Metaphor is a mode of expression where there is an implicit comparison between two divergent entities, as in Shakespeare's *Juliet is the sun*. From a functional standpoint, the figures of speech or more accurately the figure of style are characterized with verbal transference, of which is metaphor. In his book *An*

Introduction to Functional Grammar (1985), Halliday assumes that metaphor is "variation in the expression of meaning" (1985: 320). Halliday links the concept of metaphor and the notion of lexicogrammar in what has been called as *grammatical metaphor*. So, the "lexical selection is just one aspect of lexicogrammatical selection, or 'wording'; and the metaphorical variation is lexicogrammatical rather than simply lexical" (ibid). Being so, "there is a strong grammatical element in rhetorical transference; and once we have recognized this we find that there is also such a thing as grammatical metaphor, where the variation is essentially in the grammatical forms although often entailing some lexical variation as well (ibid). As a functional linguist, Halliday stresses the idea that language produces two modes of expression: the literary or the congruent, where meaning is transmitted in a direct or straightforward way, and the incongruent or the metaphorical, where there is a sort of transference in meaning. This functional view stresses the assumption that metaphor is an expressive and impressive power operating in the structure rather than a mere embellishment added to the style. Still, Halliday's *grammatical metaphor* moves within the world of new rhetoric (i.e. stylistics).

In cognitive science, the notion of metaphor takes a much drifted direction. Metaphor is no more a prerogative of poetic imagination or rhetoric flourish; it is not a characteristic of language or words. In their (1980) *Metaphors We Live By*, Lakoff and Johnson introduced a new vision of that rhetoric device under the rubric *conceptual metaphor*. Metaphor is "pervasive in everyday life, not just in language but in thought and action" (1980:3). This notion is founded on the basis that our conceptual system plays a central role in defining our everyday realities and that our conceptual system is largely metaphorical (ibid). To verify their hypothesis, Lakoff and Johnson have recourse to linguistic evidence, i.e. the conceptual metaphor *ARGUMENT IS WAR*. This metaphor is reflected in our everyday language by a wide variety of expressions, of which are *He attacked every weak*

point in my argument, or *I've never won an argument with him*. In these metaphorical expressions many of the things we do in arguing are partially structured by the concept of war. The metaphor is not merely in the words we use- it is in our very concept of an argument. The language of argument is not poetic, fanciful, or rhetorical; it is literal (ibid: 5). Metaphor, in this conceptual paradigm, is "not just a matter of language, or words. Rather, human thought processes are largely metaphorical (ibid: 6). It is in this sense that the *ARGUMENT IS WAR* metaphor is one that we live by in this culture; it structures the actions we perform in arguing (ibid: 4). Lakoff and Johnson stress the idea that while there is a set of metaphorical expressions as the ones mentioned before, there is in reality one conceptual metaphor underlying these expressions. The notion of the conceptual metaphor has demolished the borders between what is literal (denotative) and what is metaphorical (connotative).

The theory of signification has penetrated the denotation/connotation dichotomy with reference to signifier/signified relationship. So, while *denotation* tends to be described as the definitional 'literal', 'obvious' or 'commonsense' meaning of assign, *connotation* "is used to refer to the socio-cultural and 'personal' association (ideological, emotional etc.) of the sign" (ibid). Still, modern semioticians make no gap between denotation and connotation: connotation, in short, "produces the illusion of denotation, the illusion of language as transparent and of the signifier and the signified as being identical". Thus denotation is just another connotation this is so because both denotation and connotation involve the use of codes (ibid). "Connotations are not purely 'personal' meaning- they are determined by the codes to which the interpreter has access. Cultural codes provide a connotational framework", and "the denotational meaning of a sign would be broadly agreed upon by members of the same culture" (ibid). This argumentation may pave the

way to discuss metaphor as denotative/connotative meaning from a semiotic standpoint.

Metaphor, from a semiotic stance, is "a semiotic process by which two referential domains (A, B) are connected (A is B)" (Danesi, 2007: 140). In reality, what happens in the metaphorical process is more than the interconnectedness of two divergent identities; it is identification of the different natures- a sort in unity in divergence. It is the rhetoric strategy that is fundamentally based on substitution, analogy and meaning transfer. A metaphor "involves one signified acting as a signifier referring to a rather different signified (Chandler, 2002: 233). Chandler, however, seems to believe in that apparent isolation between the 'literal' and the 'figurative' in this rhetorical process. So, "since metaphors apparently disregard 'literal' or denotative resemblance they can be seen as symbolic as well as iconic (ibid). Modern semioticians, in the general sense, argue the literal/figurative problem at the level of the *signifier*, whereas the denotation/connotation at the level of the signified. In order to make the abstract invisible in images, human race has invented the mechanism of analogy. This mechanism is not operative in the verbal codes only, but in the visual codes as well. Once more, reality is systematized by the power of implicit similitude. "The ubiquity of tropes (i.e. figures of speech or figures of style) in visual as well as verbal forms can be seen reflecting our fundamentally *relational* understanding of reality. Reality is framed within systems of analogy. Figures of speech enable us to see one thing in terms of another" (ibid: 125). In the literature of semiotics, a trope such as metaphor "can be regarded as a new sign formed from the signifier of one sign and the signified of another. The signifier thus stands for a different signified; the new signified replaces the usual one" (ibid). Eco, as with Halliday, has widened the scope of metaphor to involve all rhetorical modes of expression that witness transfer of meaning and basically based on analogue. So, to describe metaphor means to describe rhetorical processes in all

metaphorical species (i.e. simile, synecdoche, metonymy, etc. Now, what about the language of the fairy tale as a narrative species?

A close reading of a fairy tale shows that the narrative structure of the tale is metaphorical in construction. In style, the language of the tale represents deviation of the standard language. To sustain the deviation of fairy tale language, or the connotative texture of the tale, the analyzing of the following extract derived from Andersen's fairy tale *The Little Mermaid* (Christian, 1997: 67) "So I shall die, said the mermaid, "and as the foam of the sea I shall be driven about never again to hear the music of the waves, or to see the pretty flowers nor the red sun, is there anything I can do to win an immortal soul?"

Rhetorically, there is a set of metaphorical expressions:

1. As the foam of the sea
2. To hear the music of the sea
3. To see the pretty flowers
4. To win immortal soul

While the first and the fourth structures are of physical nature, the second and the third are of sensing nature (i.e. auditory and visual). In the first metaphorical mode, the mermaid after death is explicitly compared to the wave of the sea by the power of the simile (meaning the body of the mermaid after death will be driven as the wave of the sea. The auditory phrase construes an aesthetic metaphor (i.e. music of the sea), where the meaning transfers from the sensory perception (music) to the physical existence (the sea). In the third stance, there is a sort of humanizing or anthropomorphic metaphor where human characteristics (pretty) is attributed to non-human domain (flowers). The final expression is concrete (winning), is attributed to abstraction (soul). These metaphorical modes (similes and metaphors),

viewed as a figurative language, in their totality create the aesthetic effect on the reader's awareness (rhetoric), on the one hand, and relates the micro- sphere (the fairy tale) to the macro- sphere (the structure of reality) or culture (ibid).

2.5.3 Micro-narrative and Macro-Narrative Spheres

The sign, as has already been elaborated, is something standing for something other than itself. Being viewed as a larger verbal sign, a narrative text is not only a network system of interrelated signs, but a representation of a set of communal conventions and activities- a product of culture. The expression of the relation between the smaller units to the whole structure can be performed by the method of suffixing. While the prefix *micro* refers to the smaller phenomenon, the *macro* refers to the larger phenomenon. Though the two terms are based on relativity, these two terms, in semiotics, are paradigmatically based on binarism or binary opposition.

Modern semiotic trends relate the term to the cultural sphere. In his (1976: 12-13) book, *A Theory of Semiotics*, Eco, the Italian Semiotician, thinks that "the whole of culture must be studied as a semiotic phenomenon." In addition, "all aspects of culture can be studied as the content of a semiotic approach" (ibid). Not only that, the semiotician lesson relates semiotics to a crucial part of culture, i.e. myth and mythology. Barthes, the French semiotitcian, in his (1972:121) *Mythologies* assumes that "myth is the most obvious level of signification, but distorts meaning by validating arbitrary cultural assumptions in a way similar to the denotative sign". Being the core of the semiotic quest: "meaning is produced through a process of selection and combination of signs along two axes, the syntagmatic (e.g. a sentence) and the paradigmatic (e.g synonym), organized into a signifying system" (Barker, 2002:29).

In the semiotic sphere, the text, being a composite verbal system of signs, is the micro-sphere which stands for the macro-sphere, i.e. the reality or the physical world. If meaning is the ultimate quest for the semiotic discipline, then, meaning, in a work of narrative art, is the function of the relationship between two worlds: the fictional world created by the author and the 'real' world, apprehendable universe. When we say we 'understand' a narrative, we mean that we have found a satisfactory relationship or a set of relationships between these two worlds" (Scholes and Kellogg, 1966: 82-84). Scholes and Kellogg (ibid) embark on penetrating the problematic nature of the relationship between the fictional and the real. They say:

> **The connection between the fictional world and the real can be either *representable* or *illustrative*. The images in a narrative may strike us at once as an attempt to create a replica of an actuality just as the images in certain paintings or works of sculpture may, or they may strike us as a tempt merely to remind us an aspect of reality rather than convey a total and convincing impression of the real world to us, as certain kinds of visual art also do. That kind of art, literary or plastic, which seeks to duplicate reality we will designate by the word 'represent' in its various forms. For that kind of art which seeks only to suggest an aspect of reality we will use the word 'illustrate." In art the illustrative is stylized and stipulative, highly dependent on artistic tradition and convention, like much oriental painting and sculpture, while the representational seeks continually to reshape and revitalize ways of apprehending the actual, subjecting convention to an empirical review of its validity as a means of reproducing reality. The illustrative is symbolic; the representational is mimetic.**

This elucidation clearly denotes that the interpretation of visual images treads the path of *illustration,* whereas the interpretation of the literary texts treads the path of *representation*. Therefore, the goal of the representation is to reproduce reality. Scholes and Kellogg suggest that a painting can be approached in terms of its symbolic meaning, from traditional or other sources. This is an iconographical

way of "understanding" whether the iconography be Augustinian or Freudian. Interpreting of purely illustrative literary works must be analogous to the iconographical approach to works in the plastic arts (ibid). The work of art can be approached in terms of its mimetic meaning, attempting to read the character of persons depicted and to comprehend the milieu in which we find them (ibid). The two approaches are of significance to the study since the study tends to analyze the verbal and the visual codes of Wilde's selected fairy tales.

One point to be stressed concerning the micro-macro spheres is the *context*. It is the environment where the sign occurs in a certain linguistic structure. Ogden and Richards (1989:47) argue that "it is actually through their occurrence (words and thoughts) together with things, their linkage with them in a 'context' that symbols come to play that important part on our life which has rendered them not only a legitimate object of wonder but the source of all our power over the external world".

2.5.4 Semiotics of Narration

The theory of signification, as has already been argued, looks at a narrative text as a larger sign that lends itself to a semiotic interpretation. This is so because the semiotic lesson considers narrative as a form of meaning and, furthermore, a form of culture. For the theory of signs, any semiotic phenomenon or entity is viewed as a text. This is true to the narrative, more specially, the fairy tale. Being a universal phenomenon existing in all human cultures, narratives can be analyzed in terms of the theory of signification. In reality, the semiotic analysis of the literary texts is not confined to the exploration of the narrative texts only, but to the narrative codes, in the larger scope. An indepth argumentation is required for this topic.

In the literature of the theory of signification, semiotics is the "study of codes; the systems that enable human beings to perceive certain events or entities as *signs*, bearing meaning. These systems are themselves parts or aspects of human culture though subject to constraints of biological and physical sorts as well (Scholes, 1982: ix). What is characteristic about narration is that all narrative forms (i.e. myth, legend, fable, epic, short story etc., share common aspects. They are interrelated systems of signs. They have a structure which is bounded by a set of structural principles. All narrative structures are constrained by the syntagmatic and paradigmatic relationships, in addition to the relationship of signification. All narrative forms (verbal or non-verbal) are the representations of reality or the physical world which is charged with signs of various kinds. All narrative forms are forms of communication: they communicate a meaningful message to the reader. All narrative forms, moreover, are forms of cultures; they follow certain conventions in a given culture. In this spotlight, the fairy tale is a sign system whose production and function can be approached to by a certain semiotic approach. This approach can uncover the interrelated parameters underlying the construction, signification and communication of the fairy tale. The semiotic approach is apt to scrutinize the segments of the narrative structure so as to get their signifying values in a given culture. This semiotic process draws heavily, not only on the structural powers that operate to build up the mental picture of reality, but also the cultural powers as well. It is to be stressed, here, that semiotics, in certain analytical trends, is identified with structuralism (ibid).

One aspect of the semiotics of narration is the exploration of the narrator/ narratee dichotomy as signs who fundamentally communicate the narrative events in a certain narrative way. Certain forms of fiction use the stream of conscience technique to narrate the bundles of actants, as in Joyce's *The Portrait of the Artist*

as a Young Man. Some novels were narrated in the form of epistolary narrative, i.e. the technique of written letters, as in Mary Shelley's *Frankstein*. In all narrative forms, the narrator does exist (Use of structure in Frankenstein,2018). The study of the narrative structure and the principles that govern the narrative techniques has come to be referred to *narratology*. The way in which a story to be communicated to the audience/reader is referred to as *narration*. The narration may encompass the narrative point of view of the perspective form which the sequential events are narrated, the narrative voice (i.e. the format through which a story is communicated) and the narrative time (i.e. the grammatical placement of the story's time-frame in the past, the present, or the future (ibid). What is significant to narration is not the character who tells the story only, but also the way in which these episodes are communicated. Still, the central element in the narration process is the narrator (ibid).

A narrator, in the general sense, is the personal character or a non- personal voice that the creator (author) of the story develops to deliver information to the audience, particularly about the plot. In the case of most written narratives (novels, short stories, poems, etc.), "the narrator typically functions to convey the story in its entirety" (ibid). Being created in a fictional work of art, the narrator is an invented voice created by the writer; he or she may be "a voice devised by the author as an anonymous, no-personal, or stand –alone entity; as the author as a character; or as some other fictional or non-fictional character appearing and participating within their own story" (ibid). In Poe's *The Balck cat*, the narrator is anonymous narrator who tells the horrible events which are committed by himself (Using Elements of Literature, 2018).

In the theory of narration, the narrative point of view is the perspective or the worldview by and through which the successive events proceed. It is the

description of the position of the narrator. The story might be told with the *first-person* point of view, the *second-person* of view, or the *third-person* of view. With the first-*person* point of view, a story is received through a narrator who is also explicitly a character within his or her own story. So, the narrator reveals the plot by referring to this viewpoint character with forms of 'I' (i.e. the narrator is a person who openly acknowledges his or her own existence) or, when part of a larger group, 'we' (ibid). In the *second-person* of view, the narrator is trying to address the audience, not necessarily directly, having recourse to the pronouns 'you', 'your' and 'yours', whereas in the *third- person* point of view, the pronouns 'he', 'she' or 'they' are normally used. This makes it clear that "the narrator is an unspecified entity or uninvolved person who conveys the story and is not a character of any kind within the story, or at least is not referred to as such (ibid). The narrator in Wilde's selected *fairy tales* is of that type. Instead of being an entirely involved character, the narrator, here, is rather a disembodied voice. He or she is a commentator rather than a dynamic character who creates and directs the course of the narrative linearity (ibid).

Unlike critical analysis, which is mainly devoted to explore the themes and general meanings, the semiotic analysis of the literary text or *literary semiotics* deals with the way in which meaning is produced by the structures of interdependent signs, by codes and conventions (ibid). The validity of the semiotic approach in penetrating a literary text, more accurately a narrative text, is to interpret the complex network of signifying processes and the production of meaning in literature as verbal system of signs. Modern semioticians like Barthes, Greimas, Genette, Todorov and Eco have developed different methods of text analysis, production and interpretation. These methods, however, aim at glowing the meaning and meaning-making in the fictional works of art by viewing texts as verbal systems of signs. The Structuralist Semiotic Approach, including literary

semiotics, starts with the language of the text and then moves to scrutinize the socio-cultural roles and powers that are codified by the linguistic system of signs, namely, language. This elucidation may pave the way to the semiotic theoretical framework by and through which Wilde's selected fairy tales will be analyzed (ibid).

CHAPTER THREE
METHODOLOGY

In sketch, this chapter is fundamentally theoretical. It introduces the conceptual framework by which the selected data are going to be analyzed. The model adopted for the semiotic analysis is of two aspects: verbal and visual. Martin and Ringham's model (2000), which is fundamentally based on the *Ecole de Paris* premises. The model in its semiotic outline construes three basic levels: the discursive level, the narrative level and the deep level. As for the visual interpretation of covers is concerned; the study draws heavily on Peirce's semiotic theory with paying attention to the terms of *symbol* and *iconography*. The study design is a quantitive-qualtitive one. The chapter is rounded up with the linkage of the two cycles in one unified framework.

3.1 Martin and Ringham's Model

Semiotics is a theory of signification whose main concern is the investigation and interpretation of the signs in structure and function. It is the penetration of signs and how they are constructed in order to produce and comprehend meaning. Meaning-making might be systematized verbally (linguistically) or visually (icongraphically). Though germinated in the sphere of linguistics, the theory of signification covers the whole walks of human and non-human life; it interprets the *signs of life* so as to signify the meaning of life.

Having explained in brief the notion of semiotics, Martin and Ringham, in an introduction to their (2000) book, *Dictionary of Semiotics*, have denoted that European Semiotics, represented by the Paris School (Ecole de Paris) founded by A.J. Greimas, "is concerned primarily with the relationship between signs, and the

manner in which they produce meaning within a given text or discourse" (ibid: 1). The PSS premises are not purely theoretical or totally preoccupied with the abstract system of signs as that of Saussure; they are practical as well. For this reason, Martin and Ringham have exposed the PSS paradigm as their model in theory and practice. According to the PSS premises, "semiotics posits the existence of universal structures that underlie and give rise to meaning. These structures are susceptible to representation in shape of models which-conversely- can also be applied to any signifying objects to decode and interpret its effects of meaning" (ibid:2). Being so, the semiotic practice is not confined to the interpretation of verbal systems as that of human languages, rather, "the theory purports to explore "the generation of signification, any signification not only that of written word, meaning in all its guises and to its full extent. Semiotics covers all disciplines and signifying systems as well as social practices and signifying procedures" (ibid). "It is a consistent general theory of the generation of meaning" (ibid:5). Applied to the universe of narration, this deep insight has shown that "*narrativity* was no longer seen to be the exclusive property of written texts. From now on it was perceived as underlying all discourse and accounting for the organization of the world" (ibid). But the question that comes to one's mind is: What are the basic principles on which the semiotic analysis is based?

The PSS has stressed the notion of *opposition* or *binarism*; there is no meaning without difference. There can be no 'hot' without 'cold', no 'good' without 'evil'. This may serve as a prelude to the parameters of the semiotic analysis of the text in terms of *Paris de Ecole*, which is wholly adopted by Martin and Ringham as an approach to the semiotic analysis which, in turn, has become the model of this semiotic study. Accordingly, the parameters (ibid: 7-8) are introduced as follows:

1. Meaning is not inherent in objects, objects do not signify by themselves. Meaning, rather, is constructed by what is known as a competent observer, i.e. by a subject capable 'giving form' to objects (ibid:7). The meaning we give to an object depends on our knowledge and our purpose as well.
2. Semiotics views the text, any text, as an autonomous unit, that is, one that is internally coherent (ibid:7-8). Here, semiotic analysis begins with a study of the actual language and structures of the text, showing how meaning is constructed and, of course, at the same time what these meanings are?
3. Semiotics posits that story structure or narrativty underlies all discourse, not just what is commonly known as a story. For instance, it underlies political, sociological discourse. The validity of the semiotic analysis comes from its totality in penetrating various discourses.
4. Semiotics posits the notion of levels of meaning: it is, for instance, the deep abstract level that generates the surface levels.

Having kept these parameters in mind, the semiotic analysis will be aided by a set of *schemas* or *models* whose application contributes to decoding the meaning of texts (ibid).

3.1.1 Levels of Semiotic Analysis

The semiotic model of verbal signs construes mainly three levels. The *discursive* and the *narrative* levels are basically concerned with the *surface* structure, whereas the *deep* or the abstract level deals with the underlying parameters of the structure. This composite structure will be explored in details.

3.1.1.1 Discursive Level

The discursive level "is a surface level of meaning or level of manifestation. Here, we examine the specific words or grammatical items/structures that are

visible on the surface of the text" (ibid: 8-9). So far the semiotic analysis of narrative is concerned, "the discursive level relates to the process of putting the narrative structures into words, that is, of giving them figurative and linguistic shape. It is on this level that the actants/subjects, for example, are named and become actors, adopting thematic roles such as 'son', 'father 'or soldier'" (ibid:51). This level construes a set of basic elements.

3.1.1.1.1 Figurative Component

The *figurative* component denotes "all the elements in the text that refer to the external physical world. They are known as figures" (ibid: 8-9). Apparently, this component has nothing to do with the connotative or the second order of language. Figurative reality, then, is that reality that "can be apprehended by the five sense-vision, smell, hearing, taste and touch" (ibid). Since it deals with the physicality of the written product, this component can stand in contrast with the conceptualization of the deep level which will be explored soon. But the question is how to penetrate these written realizations?

The main way here is to examine the lexemes or the vocabulary by and through classifying words according to their meaning into groups. These groups are called '*isotopies'*. This lexical taxonomy gives the way to interpret them so as to show their significant themes. Relevant to this categorization is *binarism* or *binary oppositions* where two actors stand in role in contrast to each other. This component deals with the semantic field of the text. In addition, there are the grammatical/syntactic features such as nominalization, passivization and cohesive markers. These features are to be penetrated. In a word, the style of the narrative in its lexical- syntactic level in omnipresent is the discursive level.

3.1.1.1.2 Enunciative Component

This component mainly concerns the speaker/author and the listener/reader in the text. Topics like point of view (i.e. the use of pronouns), the personalized or impersonalized voice, the active/passive choice, which indicate signifying intentionality, are to be anatomized within the scope of the enunciative component. In terms of the PSS, there are two distinct, yet interrelated terms, namely, "the *enunciator* of the utterance and the *enunciate* to whom it is addressed" (ibid: 57-8). On the surface level, therefore, "enunciator and enunciate adopt distinctly different positions: one asking to be believed, the other conferring belief or withholding it" (ibid). Martin and Ringham make distinction between the narrators of a written or verbal communication: The narrator is in fact "a construct, an actant to whom the enunciator has delegated his/her voice" (ibid: 59). The author Robert Stevenson is the enunciator of the novel *Treasure Island*. Stevenson delegates his voice to a narrating instance, here finding in the narrative actant, Jim Hawkins. They concede to argue that the enunciatee of the novel, on the other hand, the reading public, finds its delegate in the construction of a fictional narratee (ibid). So, in the semiotic analysis, while the enunciator is the author/ sender, the eunuciatee is the reader/receiver. In narratology, while the narrator is the actant-delegate, the narratee is the actant-delegate. Therefore, the 'I' is the simulacrum/fictional voice, whereas the "You" is the fictional addressee (ibid: 94).

3.1.2 Narrative Level

The narrative level is the more general but more abstract than the discursive level. "It is on the level of story grammar or surface narrative syntax, a structure, according to the PSS, underpins all discourse, be it scientific, sociological, artistic, etc." (ibid: 9). What matters here is the artistic discourse, i.e. Wilde's fairy tales. In this respect, the semiotic analysis will deal with two narrative modes: the *actantial*

narrative schema and the *canonical narrative schema,* which can be applied to the body of the text. These two models are to be interconnected to each other to form the global narrative programme of the quest. This point requires more exploration.

In semantics, the entities, whether human or non-human, are not containers of meaning (conceptual/denotative) or (associative/connotative); they perform certain roles or function in the drama of the universe. The *actantial narrative schema* presents six key narrative functions (actantial roles) which together account for all possible relationships within a story. These narrative functions (ibid:10) can be presented in Fig, 3.1.

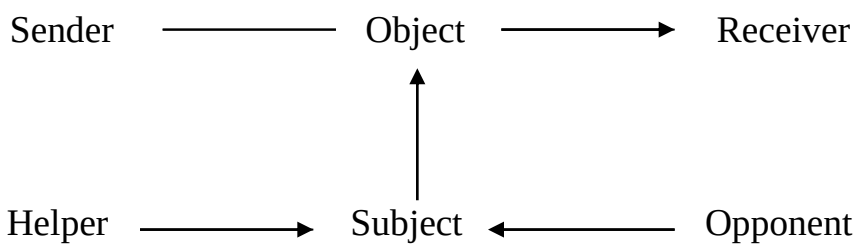


Fig. 3.1 Narrative Functions

This diagram here above, is adopted from Martin and Ringham's model, depicts the following relationships:

1. Subject/object

A subject, in the general term, is the doer or the one or thing who performs the action or the process, while the object is the theme or the patient- the one or thing influenced by the process performed by the actant. This relationship is reciprocal; "a subject goes in quest of an object. The object of the quest could be concrete- a person or thing- or an abstract, such as knowledge, truth or love" (ibid:10). In *The Epic of Gilgamesh*, the Mesopotamian literary masterpiece, the subject is the Uruk

hero who is in a quest for a plant (symbol of eternal life) into the underworld (George,1999: xii-xiii)

2. Helper/opponent

In the course of his/her quest, the subject or the hero is supported by a human or non- human power. Not only that, the heroic quest could be hindered by that helper. So, "a variant of the opponent is the anti-subject. An anti-subject is a subject who, to achieve its goal, obstructs the quest of another subject (ibid:10). In *The Epic of Gilgamesh* George, and due to Gilgamesh's cruelty to the Sumerians, the Sumerian god of gods, Anu, created Enkidu, the brute creator to be the anti-subject. After a cruel combat between the opponent and the anti-subject, Enkidu has become the helper of Gilgamesh in his universal quest for immortality in his mythic journey to the underworld (ibid).

3. Sender/receiver

Before unraveling the sender/receiver antithesis, it is of interest to stress the notion of *actant* in the semiotic analysis. An actant is someone or something who or which accomplishes or undergoes an act, situated on the level of narrative syntax, the term describes a narrative function such as that of subject or object. In terms of functional linguistics, the process is manifested by the presence of the notion of *doing*, where there should be the actor and the goal (ibid: 18).

The sender, in this light, "provokes action, causes someone to act. The sender transmits to the receiver the desire to act or the necessity to act". "The desire or obligation to act is called '*modlaities'*. What is known as a contract is established between a sender and a receiver. The receiver, when in possession of one (or both) of the relevant modalities, is transmitted into a subject ready to embark on a quest".

In *The Epic of Gilgamesh* (ibid: 30), Gilgamesh, the sender, transmits his dream to his receiver, Enkidu. The dream construes a necessity to kill Humababa, the monster in the Cedar Wood. This has become a necessary action (modality) for the Uruk hero. Enkidu has agreed to unravel the dream and take risk to help the Sumerian hero (Tablet IV, lines 21-31, p.30).

> **'[The] dream that I had [was an utter confusion:]**
> **[in] a mountain valley ..... [The mountain] fell down on top of .....,**
> **[then] we like..... '[The one] born in the [wild knew how to give counsel,]**
> **Enkidu spoke to his friend, [gave his dream meaning:]**
> **'My friend, [your] dream is a good omen, the dream is precious *[and bodes us well.]***
> **IV 25'my friend, the mountain you saw *[could not be Humbaba:]***
> **IV 30 [we] shall capture Humbaba, [him]**
> **we [shall *slay,]* we shall [cast down] his corpse on the field of battle.**
> **And next morning [we shall see a good] sign [from the SunGod.]'**

The actants, as the text analysis has shown, is not necessarily based on binary opposition, but on complementary action as well. Still, binarism is the cornerstone of the fictional combat.

The other relationship of the narrative level is the *canonical narrative schema*. This schema presents the concept of the contract. “In general terms, a contract could be defined as an intersubjective relationship which results in a modification of status affecting each of the subjects involved” (Martin and Ringham, 2000:44). Put simply, the contract construes two signs, i.e. the sender and the receiver; they are two subjects since the receiver becomes a subject and embarks on the quest. “In semiotic metalanaguge, a narrative sequence starts with a contract/manipulation between the sender and the subject who undertakes to accomplish an action” (ibid). To make the idea of contract more visible, it is of

interest to have recourse to the first labor of Hercales, the Greek mythic hero. In ancient land, there was a small place called Nemea. This village was troubled by a gigantic lion whose skin could not be pierced by sword or spear. King Eurystheus asked Heracles to defeat the monstrous lion. Following the lion's paw prints to a huge cave, Heracles lunched his mythic journey searching for the lion. Failed to kill the lion by shot arrows, the Greek hero set fire in the cave which makes the beast roaring out through the smoke. Using his full strength, Heracles hit the lion on the head before hurling himself on the lion's neck. As assign of triumph and heroism, Heracles gets the skin of the beast by a knife and cladded himself with it making the lion's head as his helmet (Al-Sheikh, 1997 :147-151). The first labor of the mythic hero is symbolic. The labor is based on two sign symbols: Heracles and the lion. While the first sign stands for heroism, the second sign represents savageness. The indexical sign is the paw prints which lead Heracles to the location of the lion. More importantly is the contract between Eurystheus and Heracles which makes the receiver/subject (Heracles) embark on his first labor. On the side of the receiver, he prepares his arrows and, then, the plan of fire to accomplish the act, i.e. killing the gigantic lion. With these semiotic processes, the descriptive analysis of the surface structure of the narrative has been cycled, so the semiotic description moves on to the *deep* or *abstract level*.

3.1.3 Deep Level

While the visible components of the meaning in the structure has been detected and analyzed, it is the time to penetrate the *deep level* or the *thematic level*. The deep level, in reality, is the level of abstraction: it is "the level of abstract or conceptual syntax where the fundamental values which generate a text are articulated. These values can be presented in the form of a *semiotic square"* (ibid: 12-13). But before going a step further into in the notion of semiotic square which

is central to Paris School analysis, it is of significance to unravel the structural *syntagmatic/paradigmatic* relationship with paying much attention to the concept of *binarism* or binary opposition.

Any form of meaning cannot exist without a structure. The structure, in general, is an arrangement or organization of a relational nature. It is the "asset of syntagmatic relations holding among the elements of a sentence or some distinguishable subpart of a sentence, in other words, the particular way those elements are put together to make up that sentence or subpart" (Trask, 1993:263). Trask, in this spotlight, stresses the syntagmatic aspect or relationship of the structure. Here, verbal signs are organized in a linear way; signs follow each other in a combinatory construction.

But if the syntagmatic relationship is based on linearity or combination, the paradigmatic relationship is based on selection and opposition. Paradigmaticity, in Sebeok's words (2001:155) is "a deferential property of forms." It denotes "a structural relation that keeps them distinct and therefore recognizable" (Danesi, 2007:178). In the sentence structure, *The tiger chased the hind*, the properties of the two signs *tiger* and *hind* are based on binarism or binary opposition. So, while the *tiger* stands for fierceness and brutality, the *hind* represents mildness and weakness. The intersection of the syntagmatic/paradigmatic relationships leads to the production of meaning potential. Now, the question is whether there is a possibility to represent these oppositional relations from a semiotic stance.

The PSS, represented by its most revealing exponent, Greimas, has introduced the so-called the *semiotic square* to realize these relations. The semiotic square is showen in Fig. 3.2.

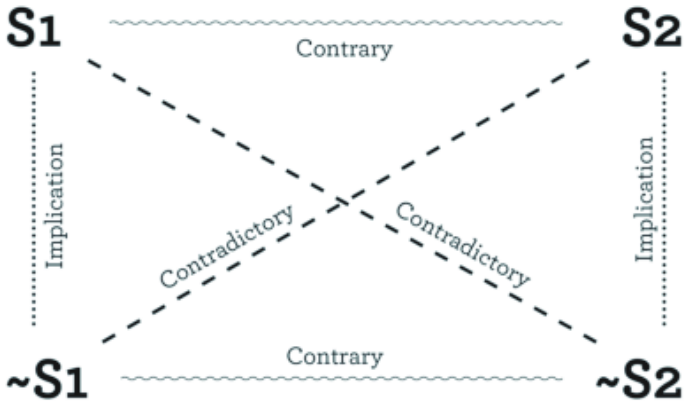


Fig. 3.2 The Semiotic Square

The semiotic square, in Martin and Ringham's words, is a visual presentation of the elementary structure of meaning (ibid: 12-13). Articulating the relationships of (opposition), contradiction and implication, it is the logical expression of any semantic category. Martin and Ringham (ibid) unravel the kind of relations the semiotic square exposes. Taking the life/death as two signs, for instance, the following relations will be realized:

1. S1 and S2 are in a relation of opposition (one term presupposes the other).
2. S1 and ~S2 are in a relation of contradiction: S1 negates ~ S2. S2 and ~S1 are also in a relation of contradiction: S2 negates ~ S1.
3. S1 and ~S1 are in a relation of implication: S1 implies ~S1. Similarly, S2 implies ~S2.

Martin and Ringham show the validity of the semiotic square in semiotic analysis by mainating that "the semiotic square is a useful tool to illustrate the basic thematic oppositions underpinning a text. It also makes it possible to show textual dynamics by plotting essential stages of transformations in a story and to follow the narrative trajectory of the subject" (ibid). This fully elaborated semiotic schema may serve as an indicator to analyze the systematic network of the verbal signs as

encoded in Wilde's selected fairy tales, namely, *The Fisherman and His Soul*, *The Happy Prince* and *The Nightingale and the Rose*. But if the verbal signs of the fairy tales are scrutinized in terms of PSS, as introduced by Martin and Rignham's model, what about the semiotic analysis of the visual analysis of Wide's book covers? Before going a step further in the territory of the so-called *visual semiotics*, it is noteworthy to shed light on the relationship between text and context (ibid).

3.1.4 Text and Context

Text, in broadest meaning, is a stretch of language; a unit of meaning regardless of its length. Kramsch (1998: 57-6) relates the concept of text to its context maintaining that the notion of text "views a stretch of written language as the product of an identifiable authorial, and its relation to its context of culture as fixed and stable". Kramsch, then, finds out that identification between the nature of the text and its semantic components by stating that text meaning is seen as identical with the semantic signs it is composed option evoked by the text: "text explication is used to retrieve the author's intended meaning, text decounstruction explores the associations evoked by the text" (ibid).

Most importantly, Kramsch makes distenction between two problematic term in modern linguistic, literary and cultural studies, i.e. *text* and *discourse*. She argues that "in both cases, however, neither what happens in the minds of the readers nor the social context of reception and production are taken into consideration. Such processes are the characteristics of *discourse*. A text cannot be given fuller meaning if it is not viewed also as discourse" (ibid). Therefore, what determines the meaning of a form of meaning, say a word, is its occurrence in specific context. "The word acquires its value or meaning by its relations to other components with which it is connected in the syntagmatic order. This process has been referred to as *contextualization"* (Crystal, 2008: 108).

Relevant to the notions of text and context are *micro* and *macro.* Both of them are English prefixes; yet they are different in meaning. In measurement, the micro-prefixe is a smaller entity or measurement, while the macro-prefix indicates the larger entity or measurement. Our study proceeds with the assumption that the micro-structure refers to the text as a larger sign (a form of meaning), while the macro-structure denotes reality of culture of a given human group. This can be diagrammed (Scheve, 2014: 9) below in Fig 3.3.

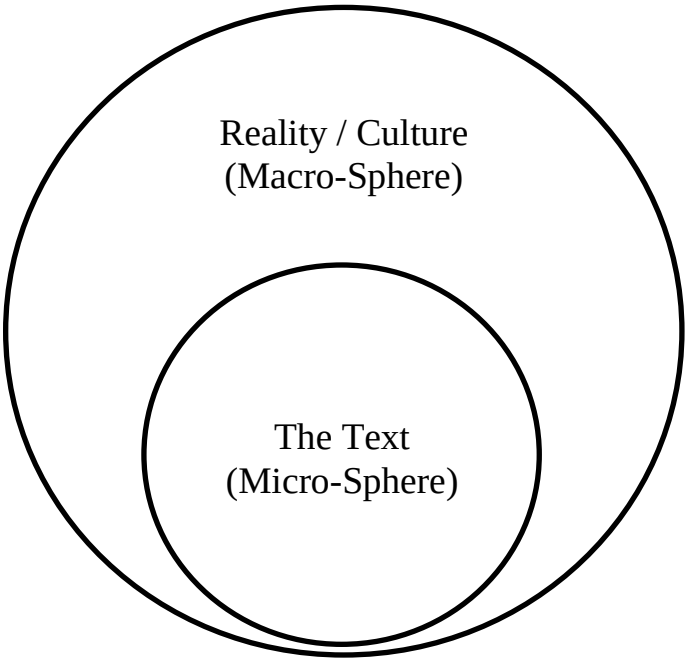


Fig. 3.3 Micro and Macro Structures Interlinked.

In the semiotic lesson, the macro-structure is the representation of reality or the culture in which the text is germinated as a system of interrelated signs. Put simply, the human and non-human phenomena are structured in the texture of the text (ibid).

3.2 Peircean Visual Semiotic Model

To scrutinize Wilde's book covers of the fairy tales, the study has recourse to Peirce's *visual semiotics*, as outlined in Jappy's (2013) *Introduction to Perician Visual Semiotics*. It is of interest for this study to present the model as an advanced step in the theoretical framework. This further step will be followed by the unification of the two cycles, the verbal and the visual, in one wholly conceptual framework. This succinct but characteristic description may serve as a defining framework for the notion of visual semiotics which will be applied to the analysis of Wilde's book covers.

Peirce's semiotics or theory of signification, as briefly stated in 2.1, is founded into philosophy, more specifically philosophy of representation, rather than general linguistics. This *theory of visual semiotics* or *the theory of sign action*, as Jappy (2013: 2-3) has called it, is a triadic model. In one revealing definition, the American philosopher defines a sign, or a *represetamen* as something which stands for something in some respect of capacity; it consists of three components: the *representamen*, *the object*, and *the interpretant*. Put plainly, "the sign represents the object to the interpretant" (ibid). All these three related elements involve semiosis, *i.e. "the basic dynamism of ratiocination"* or "*the 'action' of signs"*. These reciprocal elements lead to the conscious accretion of the knowledge. In one more elucidation, Peirce (cited in Jappy, 2013: 4) unravels his tripartite model by saying: "I define Sign as anything which is so determined by something else, called its Object, and so determines an effect upon a person, which effect I call its Interpretant, that the latter is thereby mediately determined by the former". Here, the sign functions as a mediator between what it represents (its object) and the effect the sign produces on the human unraveling or interpreting it (the interpretant).

Having identified the basic components of the sign which is the master key to human knowledge of the world, the other development in the Peircean theory of visual signs is the classification of signs. In his tripartite classification of sign or icon-index-symbol trichotomy, he showes more interest “in investigating three general aspects of signs and sign-action, that is, aspects of signs which are universally valid and enable us to classify them” (ibid: 27). Peirce has outlined modes of representation in one of his revealing writing in 1911 (ibid: 79-81) when he contemplates that “a 'sign' is an *icon,* an *index* or a *symbol*. This means that whatever else a sign is, must also belong to one of these subclasses which are defined according to their specific mode or representation” (ibid). As the argument develops, this tripartite model of signs requires more inquiry. One point to be stressed here is that the study will deal with the elucidation of the basic categories of the Pericean semiotic paradigm regardless of the sub-classes of these signs which may add more unnecessary information to the course of the study.

3.2.1 Icon

In one piece of his work, Peirce has generated a network among the signs which become the coherent system of modern semiotics. Peirce (cited in Jappy, p. 80) says:

> **A regular progression of one, two, and three may be remarked in the three orders of signs, Icon, Index, Symbol. The Icon has no dynamical connection with object it represents; it simply happens that its qualities resembles those of that object, and excite analogous sensations in the mind for which it is a likeness. But it really stands unconnected with them. The Index is physically connected with its object; they make an organic pair, but the interpreting mind has nothing to do with this connection, except remarking it, after it is established. The symbol is connected with its object by virtue of the idea of the symbol-using mind, without which no such connection would exist.**

The here above elucidation may furnish the study with the main aspects of each category in the sign trichotomy. So, the icon sign depends on the quality of resemblance or similitude "between the representamen or the sign and its object. Peirce, in one respect, makes distinction between the dynamic object, that, is the object *outside* the sign, and the perceivable immediate object *within the sign*" (ibid). Hence, the semiotic "constitution of the icon depends simply upon the characters it exhibits, independently of any object or interpretant: while it requires an object and interpretant to function as a sign, the internal constitution of the icon is independent of the other two correlates" (ibid). For instance, if we reconsider Picasso's *Dove of Peace* in (2.3) from the standpoint of sign tripartite model, we will detect a sense of resemblance in qualities (form, colour, features) between the visual sign (the dove) and its object in reality. There is a sort of *perceivable immediate object within the sign.* Likewise, the history of art has witnessed a body of angles paintings though no artist has ever seen a celestial angel on earth as figured in Figure 3.4. The qualities of form (uprising wings, curly hair, tints of gown), colours (whiteness, pink), and gestures (mildness, peace) are the possible attributes of the pictorial sign which represents a given visual culture (i.e., Western culture of Chritsianity). The object of the frame displays a fictitious young feminine angel in peace of mind, body and soul, while pouring roses (symbol of beauty) form a mythic horn (symbol of sacredness or the spiritual call to join the Holy War) (Cirlot, 1962: 151-2).

Fig. 3.4 A Celestial Anglel (A Celestial Angel drawing, 2018)

In more definitive description of the icon (which is originally derived from an Ancient Greek word for *likeness, portrait, image* formed from a verb meaning *to be like, to resemble*), Peirce (cited in Jappy, 2013: 83) delineates:

> **An *Icon* is a sign which refers to the Object that it denotes merely by virtue of characters of its own, and which it possesses, just the same, whether any such Object actually exists or not. It is true that unless there really is such an Object, the Icon does not act as a sign; but this has nothing to do with its character as a sign. Anything whatever, be it quality, existent individual, or law, is an Icon of anything, in so far it is like that thing and used as a sign of it.**

This definition may explain the assumption that the process of signification implies a shared character, at least, between the sign and the object "whether this object does exist or not". Related to the icon is the term *iconicity*. If the icon is based on the principle of resemblance between the sign and its object, iconicity is

viewed as ‘form miming meaning’ (Tabakowsko and Ljunbery, 2007: 2). There is a sort of analogy between the sign and the object it represents.

Jakobson (cited in Jappy, 2013: 134) says that “the order of elements in language parallels that in physical experience or the order of knowledge”. In other words, there is a sort of analogy or memesis between the form and the meaning of the sign.

3.2.2 Index

If the strategy of the iconic sign is based on similarity between the sign and the object, the *indexical* sign is based on physicality or the physical connection between the sign and its object. In terms of Peirce (ibid:85),

> **An *Index* is a sign which refers to the Object that it denotes by virtue of being really affected by that object. It cannot, therefore, be a Qualisign, because qualities are whatever they are independently of anything else. In so far as the *Index* is affected by the Object, it necessarily has some Quality in common with the Object, and it is in respect to these that it refers to the Object. *It does, therefore, involve a sort of Icon, although an Icon of a peculiar kind; and it is not the mere resemblance of its Object, even in these respects which make it a sign, but it is the actual modification of it by the Object.***

Before having insight in the Peirce’s definition, it is of interest to point out that the term *Qualisign*, in the American philosopher semiotic paradigm, refers to *a quality which is a Sign*, while “a *legisign* is a *law that is a Sign”*, and “every legisign signifies through an instance of its application, which may be termed a *Replica* of it”. The *Replica is a* Sinsign. Thus, every Legisign requires Sinsigns (ibid: 33).

The definition, here above, reveals the fact that there is a sort of reciprocal influence between the sign and its object; it is a physical or existential influence.

The claws of the puma denote that there is a puma in location. The black cloud is an indexical sign of forthcoming rain. Concerning the notion that the index is a sort of icon can be exemplified by photography: there is no way to take a photograph of a non-existent object. In this light, "an index can only relate to an individual event, object or person or, in the case of a group portrait like a school photograph or to a group of individuals" (ibid: 85). One more point is that the relationship between the sign and its object is that of reference rather than inference; it is an existential relationship. And when Peirce refers to the involvement of the icon in the index, he implicitly infers that "an index incorporates, to a visibly greater or lesser degree, some sort of icon: by inheriting some of the object's qualities or properties when physically affected by it the index draws attention precisely to that object since it has been moulded to some sort of identifying correspondence to it" (ibid: 85-6). Let us consider the following footprints in Fig. 3.5 (The indexical sign images, 2018).

Fig. 3.5 The Indexical Sign

The pictorial sign clearly shows the footprints of human on the snow in a long march. What is characteristic about the visual communication, here, is the

existential relationship or the correspondence between the human footprints and the physical relics on the snow.

In case of the puma, there is a sort of identification between the real claws and the footprints they leave in location. As with the historical root of the icon, the term *index* comes from (an Indio-European root *deik*- meaning *to show*, *to pronounce* or *to direct attention* to words or objects including humans) (ibid). So, it is no wonder that the index is well circulated in the linguistic interdisciplinary field of pragmatics.

3.2.3 Symbol

The most revealing sign of the Peircean trichotomy is the *symbol*. The sign, here, acquires it meaning, not by similitude between the sign vehicle (i.e. the sign form) and its object as in the icon, or by physical connectedness as in the idexical sign, but by *law* or usage. What gives the sign its meaning is convention or cultural experience. In terms of Peirce (ibid: 92),

> **A symbol is a sign which refers to the Object that it denotes by virtue of a law, usually an association of general ideas, which operate to cause the Symbol to be interpreted as referring to that Object. It is thus itself a general type or law that is a Legisign. As such it acts through a Replica. Not only is general itself, but the Object to which it refers is of a general nature. Now, that which is general has its being in the instances which it will determine. There must, therefore, be existent instance of what the Symbol denotes, although we must here understand by "existent," existent in the possibly imaginary universe to which the Symbol refers. *The Symbol will indirectly, through the association or other law, be affected by those instances; and thus the Symbol will involve a sort of index, although an Index of a peculiar kind*.**

Peirce's definition reveals a set of significant aspects of the symbol sign. The symbol sign functions by a law or convention: it "transcends individuality,

represents a very general object and necessarily integrates the interpretant" (ibid: 90). While the term *law* is mentioned twice, so is *association*. The law by which the symbol denotes is "usually an association of general ideas, which operates to cause the Symbol to be interpreted as referring to that Object". This wittingly refers to the mental aspect of the sign. This may bring powerfully the function or the role of the participant in interpreting the object in a given convention or culture. More significant is the interrelatedness of the symbol to the index, and necessarily the index to the icon: a symbol construes a sort of index, though of a specific kind. Previously, it is "inferred that an index incorporates an icon, which means that by transitivity, a symbol contains some form of iconic material" (ibid: 91). This stresses the assumption that the icon, the index and the symbol are not isolated notions; they are various semiotic forms or orders of *signification*- the process of the sign productions. And here comes the concept that semiotic is the theory of signification. It is of importance to point out, here, that the Peircean triadic model of the icon, the index and the symbol are not dealing with three unrelated phenomena in existence. Rather, they are three forms of the same phenomenon- each stresses one aspect rather than the other. While the icon stresses the strategy of resemblance, the index the physicality, the symbol stresses the convention or the culture to be a *living thing* (ibid).

The modern semiotic lesson connects the symbol to the whole concept of culture. Greetz (1973:89) assumes that "culture is a historically transmitted pattern of meanings embodied in symbols, a system of inherited conceptions expressed in symbolic forms by means of which men can communicate, perpetuate, and develop their knowledge about and attitudes towards life".

What is important about the symbol sign is that it functions, not in a realistic manner, but in an imaginative one. For Peirce, (ibid: 92),

> **The *symbol* applicable to whatever may be found to realize the idea connected with the word; it does not, in itself, identify those things. It does not show us a bird, not enact before our eyes a giving or a marriage, but supposes that we are able to imagine those things, and have associated the word with them.**

In another phrase, these signs operate by the power of connotation. To verify the Peircean notion of the symbol, let us take the following (Pirates logo) as an example in Fig 3.6 (HD Background Pirates Logo Pirates of the Caribbean Skull Knife Black Wallpaper, 2018).

Fig. 3.6 Pirates Logo-Pirates of the Caribbean Skull knife Black

The pictorial non-verbal sign is thought to stand for the notion of *death* represented by the Caribbean skull and intersected knives. The colours here function symbolically: while the background is wholly black, the death figures (skull, knives) are blackish, with the exception of the forehead cloth. It is a reddish

cloth as a sign of blood. The signs there are canvassed, not for their aesthetic value, but for their status as a symbol of death. This frightful logo may have a fearful influence on the receiver, mostly, the opponent on sea (ibid).

Unlike the here above pirate's logo is Fig 3.7 (Red Heart Wallpapers, 2018).

Fig. 3.7 Two Red Heart Love Symbol

By features such as, design, form, colours and etc., Fig 3.7 is the representation of love and affection in human integration. The figure of love is designed to signifiy the idea of human unification through love or marriage. The background is enlightened by glamour and light colours. Whether large or small, the colour of the heart figures (red) symbolizes energy and affection which exercises a cheerful influence on the addresses. The non-verbal symbols stand as aesthetic and epistemic correlative to the verbal sign of 'love' or 'I love you'. The image in Fig (3.7) is thought to represent the notion of love with all its joyful and splendorous association. Here and elsewhere, the signs operate forceful by and through connotation or the metaphorical way of representation rather than by producing the denotative or the conceptual elements of the object represented in

paintings. Paintings as such are used to represent various humanitarian ideas and situations in literary works of art, more specifically in narratives. This has been approached by the design of book covers.

One assumption to be focused on is that the distinction between *symbol* and *allegory*. Drawn by Goethe "symbolism transforms the experience into an idea and into an image, so that the idea expressed through the image remains always active and unattainable and, even though expressed in all languages, remains inexpressible" (Eco, 1994:8). Eco goes on to quote Goethe by saying that "allegory transforms experience into a concept and a concept into an image, but so that the concept remains always defined and expressible by the image" (ibid).

3.3 Semiotics of Book Covers

Pictorial and verbal signs deigned on book covers play a significant role in communicating knowledgeable data of texts. This is true to narrative texts as works of art. Book covers construe images and language(s) or, in terms of semiotics, verbal and visual signs. These signs however are not arranged and selected haphazardly. Rather, there is a systematic structure governing the cover's artistic creation. The motif behind that systematic layout is to communicate a message which copes with the worldview of the narrative, whatever kind is. That is to say, the verbal and non-verbal systems operate reciprocally to build up the mental world of the story (ibid).

Technically, the final version of the book to be edited has a definite trim size, paper colour, number of pages that which will determine the cover denotes. From a semiotic stance, the conceptual features of the cover design (form, colour, lines, tone, graphic, etc.) should transmit the dominant element of the narrative, i.e. the

plot, the characters(s), the setting and so on. The book cover, in this sense, may serve as a sign vehicle for the tone of the narrative. To set a romantic story, for instance, is to set a romantic tone – the images with two level meanings. This is different from a book cover dealing with a mysterious crime novel where the title should be foregrounded and the images are being vague. All these techniques have recourse to so as to attract the recipient or the reader's awareness. The cover design should make the tone and the style omnipresent; it should bring the reader into an emotional and cultural experience and it should reflect the quality of the book. Using visual and verbal signs is to create more expectations in the recipient's mind. Hence, the front cover is the first physical realization of the narrative aspects. The first cover often includes the title, the author name in addition to images and graphics as optional elements. These techniques are used, not only for aesthetic factors only, but also for bestselling.

Book covers, mostly, consist of verbal and pictorial sings. One distinct aspect to be stressed here is that while the language signs take a linear order, the pictorial order is associative. The verbal system of, say a fairy tale, follows the syntagmatic relationship in their structure to produce meaning potential. The picture language, on the other hand, follows the paradigmatic relationship which is fundamentally figurative in trend. More importantly, the verbal system of the fairy tale witnesses dramatic changes through the deviant uses of literary language. This will be clearly shown in semiotic analysis of the selected data (ibid).

The book cover is a text: a larger sign that communicates a sort of meaning and a sort of individual authorial experience as well. It is a text in terms of the verbal and the (optional) pictorial signs, and it is a text in terms of the reader's interpretation, so every text is a unit of meaning, a system of signs that lends itself to one sort of interpretation. In addition, the text, from a socio-semiotic perspective

is a social exchange of meanings: it communicates meaning potentiality. The two aspects of the book cover as a sign, more specifically in literary texts as that of poetry and fiction, are the omnipresence of the verbal and pictorial signs. These two aspects operate reciprocally to communicate a certain message organically encoded into the written work of art. For example, the image in Fig 3.8 is a representation of Keats's *Ode to A Nightingal* (Keats's Book Cover, 2018)

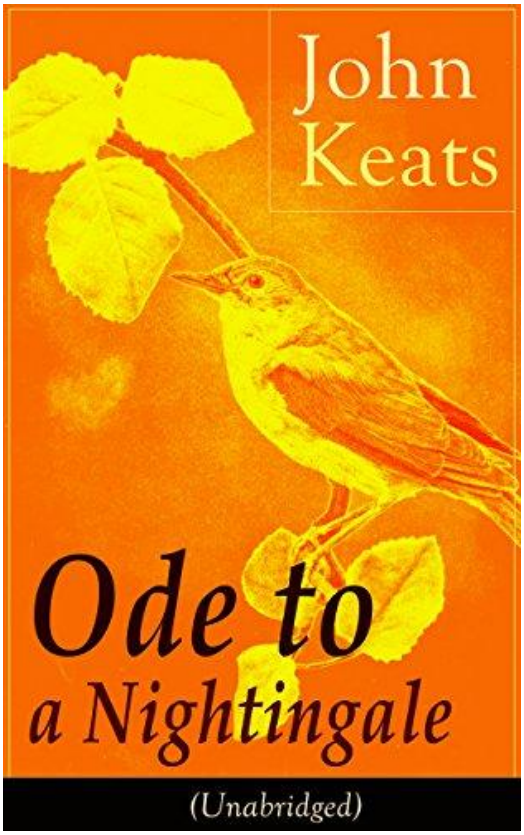


Fig. 3.8 Keats's *Ode to A Nightingale* as a Book Cover

Graphologically, the cover construes the Poet's name and the title of the poem. Pictorially, it consists of two signs: the nightingale and the twig. But this is not the whole story. If the verbal sign (language) (= *Ode to a* Nightingale) communicates a message (the Ode), the pictorial signs generate other signs which are connotative or metaphorical in construction. The sign, in the peircean model is generative. It is generative in the sense that it causes to develop a set of other signs

serving as signs. The Ode by itself is not about a bird as merely an animate entity; it symbolizes the notion of beauty which transcends the limited times and locations. Beauty is universal, or let us borrow Keats's poetic epigram, *Beauty is Truth, Truth Beauty,* and this universality is structured in the image of the nightingale. One more pictorial symbol is the twig which stands for the free naked nature. So, there is a sense of harmonic atmosphere built up by the selection of the two natural signs.

This harmonic atmosphere, however, is not built up by the nightingale/twig sign symbols only, but also by the selection of the colour as well. The dominant associative feature of the cover is the orange. Orange (the blend of red and yellow) is "a mixture of the energy associated with red and the happiness associated with yellow. Orange is associated with meanings of joy, warmth, heat, sunshine, enthusiasm, creativity, success, encouragement, change, determination, health, stimulation, happiness, fun, enjoyment, balance, sexuality, freedom, expression, and fascination (Meaning of The Colour Orange, 2018).

These senses are often powerfully present in the fabric of the discourse. The poet/listener is overwhelmed with the feelings of joy and ecstasy while listening to the signing nightingales. There is a sense of determination on the side of the poet to leave the earthly world which is full of disease, paralysis and death, and be a part of the paradisiac grace of the bird; this could be attained by and through the power of poetry. The voice of the bird becomes the natural source the poetic creation. Here, orange doesn't only create physical effects but psychological effects as well.

Books carry the products of human mind and soul; they are the larger sign-vehicle of human history, philosophy, science and literature. The prolific development of book printing in modern ages, in addition to the vast changes through e-books make books the cornerstone of man's learning system and developmental culture. Not only that, modern technology of book publication has

made its real impact on the formal features of the book covers. In the literature of semiotics, these books are looked at as sign systems, verbal or non-verbal; lend themselves to text analysis in terms of the theory of signification. This study basically deals with Wilde's selected fairy tales as published written works of arts, while the book covers are selected from various editions for semiotic analysis.

3.4 Verbal and Visual Cycles United

Having penetrated the verbal and visual models, the study is posited to interfuse these two cycles for the purpose of semiotic analysis. There is a sort of signifying correlative between the language signs and the picture signs. This is plainly shown in Fig 3.9 (ibid).

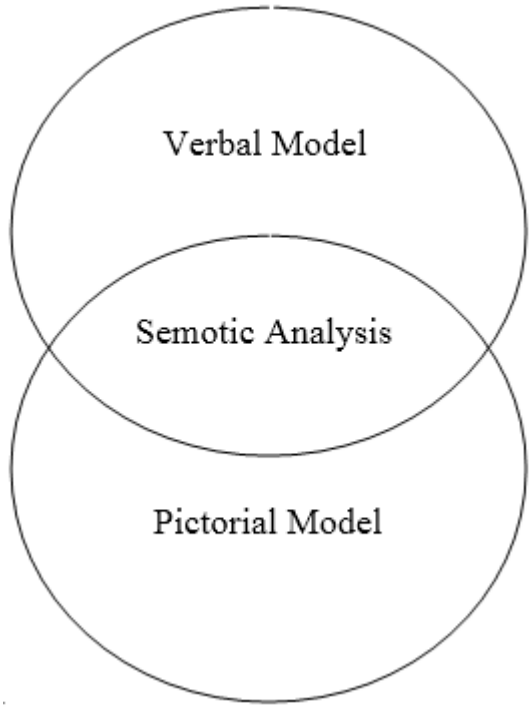


Fig. 3.9 Semiotic Analysis

Martin and Ringham's model, based on PSS, from the verbal stance, will penetrate the discursive, the narrative and the deep levels as three layers of the fairy

tale structure, with paying much attention to the syntagmatic relationship. Here, the model will seminally show the surface structure realizations: the discursive level is the level of meaning or manifestation, the narrative level is the level of story grammar and or surface syntax, and the deep or the thematic level is the level of the abstract or conceptual syntax where the fundamental values which generate a text are presented in the form of a semiotic square (ibid).

On visual semiotic, Peirce's semiotic model will scrutinize the visual signs in Wild's book covers, with paying much attention to the symbol signs of the covers. It is of interest here to stress the assumption that the book covers selected for the text analysis consist of both the language and the picture signs. This choice will properly cope with the aims of the study. Ultimately, the juxtaposition of the two distinct, yet interrelated systems will interpret and communicate the message(s) of the selected narrative data, not only as forms of meaning, but also as forms of culture (ibid).

3.5 Oscar Wilde: Artist and Aesthetician

In the history of ideas, the English mid-nineteenth century was brilliantly marked by the powerful emergence of the poetic- aesthetic movements as that of Pre-Raphaelite Circle in poetry and painting, and Impressionism in painting. Aestheticism or the aesthetic impulse is the brand mark that characterizes these schools and movements. Being an artistic, philosophical and literary movement in the European culture, aestheticism was organically rooted in romanticism and its premises. Still, aestheticism is not one mainstream activity. Aestheticism, as Johnson has put it (1969:10), "is not one single phenomenon, all reflecting a conviction that the enjoyment of beauty can by itself give value and meaning to life." So, "instead of letting attitudes towards life influence the work of art, art is

valued for the immediate aesthetic pleasure it entails" (ibid: 13-14). In this aesthetic atmosphere, Wilde's vision has been developed.

Oscar Wilde (1854-1900) was an Irish poet a playwright, a novelist and one of the most revealing exponents of Aestheticism in the mid-nineteenth century. In his literary works of art, Wilde believes in the supremacy of art and the doctrine of beauty. These premises were reflected in his imaginatively literary works of arts, more specifically, in his novel, The Picture of Dorian Gray (1890). The major theme of the novel is the devotion of art. This topic is argued by three characters: Lord Henry (a sophisticated scholar and teacher of principles of beauty), Basil Hallward (an artist), and Dorian Gray (a model and learner of aesthetic values).

In addition to his narrative masterpiece, Wilde published The Happy Prince and Other Stories in 1888. He published two more collections in 1891: Lord Arthur Savile's Crime and Other Stories and House of Pomegranates. In 1889, he wrote The Portrait of Mr. W.H., which concerns Shakespeare's sonnets. As a playwright, Wilde wrote a number of plays, of which is The Importance of being Earnest in 1895. In criticism, he wrote many essays, of which is Intentions (1891). In 1879 he published his first volume Poems. Wilde's poems are a mixture of pleasure and sensation. In all his writings, Wilde glorifies the doctrine of beauty by a construction of his own philosophy of beauty. He has become "a high worshipper of aesthetics, that he had a new vision concerning the relations of beauty and worship of beauty to life and art". Such vision can be detected in his Fairly Tales (ibid).

CHAPTER FOUR
NARRATIVE DATA AND SEMIOTIC ANALYSIS

This chapter represents the analytical part of the study. It highlights the way by which the selected models are applied to Wilde's *The Fisherman and His Soul*, *The Nightingale and the Rose* and *The Happy Prince* in terms of the theory of signification. While introducing a brief introduction to Wilde and his literary works, the study will be preoccupied with analysis of the discursive, narrative and deep levels detected in the selected data, on one hand, and the analysis of the visual signs envisaged in Wilde's book covers. These two verbal and pictorial processes will go alongside with each other. They will operate reciprocally in a synchronic manner.

4.1 Summary of *The Fisherman and His Soul*

The scenery of the Wilde's *The Fisherman and His Soul* (Appendix I) is the sea where the young Fisherman went on fishing every evening. His lucky moments depend upon the changeable mood of the wind in its chaos and calmness. One evening, while the Fisherman is fishing by the sea, his net got heavy. He caught neither a fish nor a monster, but a little sleeping mermaid in the net. Fascinated by her beauty, the Fisherman put her on his hand. She waked up and started weeping and asking him to let her go. The Fisherman agreed on one condition, that is, to sing whenever he comes on fishing so as the fish came to the net. She agreed. Enchanted by her every day song, the Fisherman fell in love with her and asked her to get married of him. The little beautiful creator replied: "Thou hast a human Soul," she answered: "If only thou wouldst send away thy Soul, then could I love thee" (Wilde, 1963:529). Without being aware of the consequences, the Fisherman

accepted the Mermaid's proposal, convincing himself that there is no value of the Soul to him. He can neither see it not touch it. However, he did not know how to get rid his Soul away.

Having asked the priest about the way of sending his Soul away, the priest had showed a feeling of protest to that strange idea. The priest stresses that contradiction between the Soul and the body, for "the Soul is the noblest part of the man", while "the love of the body is vile, and the vile and evil are the pagan things God suffers to wander through His world" (ibid: 530). Having gone to the marketplace to sell his Soul, the Fisherman was encountered by sarcastic viewpoints; the merchants told him that his Soul is worthless. There is a binary opposition between the spiritual vision and the material vision. While on the shore, the Fisherman remembered that there was a witch dwelling in a cave; she might be of great help to get rid of his Soul. On telling the witch of his desire, she responds positively on one condition: he should dance with her that night until the apparition of an anonymous male figure. He agreed with great joy. That evening, the fisherman climbed the mountain; he, then, danced with the young witch. The male shadow, on a horse, appeared to whom the witch led the Fisherman. The Fisherman was told how to take out his Soul by cutting his shadow with a knife. Being free of the Fisherman's body, the Soul developed his desires which are in contrast with the Fisherman who denies to send his heart with his Soul.

Every year, the Soul had called the Fisherman to the shore and informed him of his magical performances in a way to convince the young Fisherman to return to his body. At the end of the third year, the Soul returned and described to the Fisherman an inn where he could see a girl dancing in her feet. Reaching the inn, hoping that he can return to his Love, the young Fisherman was attempted by the erotic image of the girl dancing in her bare feet. He recalled to his mind that the Mermaid had no feet to dance but a tail. Again, the Fisherman and his Soul set on a

journey to other cities where the Soul instructed the Fisherman to commit the sin of stealing without knowing the motif behind that evil acts.

Evidently, the Soul had become corrupted so he led the Fisherman to commit dreadful acts. In an impulse of anger, the young Fisherman shouts: “I may not be at peace, for all that thou hast made me to do I hate, and I bid thee tell me wherefore thou hast wrought with me in this wise” (ibid: 545). And the Souls answered him, “When thou didst send me into the world thou gavest me no heart, so I learned to do all these things and love them” (ibid). In return, the Fisherman decided neither to talk to the Soul nor did he speak to him. He went back to the shore trying to call for the Mermaid, but in vain. He is a conflict between the carnal pleasure of the Valley of Pleasures and the spiritual world of the Mermaid. With good or bad deeds, the Soul failed to enter the Fisherman’s heart again” Alas!” cried his Soul, “I can find no place of entrance, so compassed about with love is this heart of thine” (ibid: 545).

With a great cry of mourning from the sea, the Sea-folk brought the dead corpse of the little Mermaid. Flinging himself down upon the corpse, the Fisherman became distressed expressing his deep love to the Mermaid. At the moment his heart broke, the Soul found a way inside. The Fisherman was covered by the waves of the sea while clutching the Mermaid’s body. Having discovered the Fisherman and the Mermaid’s corpses on the shore, the priest refused to bless them but told people there to bury them in unmarked corner of the Field of Fullers. Three years later, the whole land of the chapel was covered with strange white flowers. The beauty of the white flowers troubled the priest when he came in, “and their odour was sweet in his nostrils, and there came another word into his lips, and he spake not of the wrath of God, but of the God whose name is Love” (ibid: 548).

Having outlined the thematic structure of *The Fisherman and his Soul* (Appendix I), it is time to go a step further into the semiotic analysis in terms of

Martin and Rimgham's Model, which is basically based on the premises of the School of Paris Semiotics, as schematized in Chapter Three of the study.

4.1.1 Semiotics Analysis of *The Fisherman and His Soul*

4.1.1.1 Discursive Level

The discursive level, as stated in 3.1.1.1, is a "surface level of meaning. Here, the specific words- or grammatical items/ structures that are visible on the surface level of the text" will be analyzed. The basic element of the discursive level is the *figurative component* by and through which the study will examine the lexemes or the vocabulary by and through classifying words according to their meaning into groups. These groups are called *isotopies*. This lexical taxonomy gives the way to interpret them so as to show their significant themes. Relevant to this categorization is binarism or *binary oppositions* where two actors stand in role in contrast to each other. This component deals with the semantic field of the text.

Having explored the vocabulary in Wilde's *The Fisherman and His Soul* (ibid: 528-549), the words and phrases of the *fairy tale* according to the notations relating to place (including objects), time and actors (characters) can be grouped. These groupings are known as *lexical fields* or, in strictly semiotic terms, *figurative isotopies*.

A. Figurative isotopies in *The Fisherman and His Soul* (page numbers)

1. Place

sea 154 (6 x), 155 (8x), 156 (5x), 157 (3x), 158 (2x), 159, 161, 162, 163(3x), 164(3x), 165, 167(2x), 168, 170 (2x), 175, 176, 179, 180 (3x), 181 (7x), 182 (7x), 183 (3x),184 (4x).

in a wooden dish 166
a piece of lamb's flesh 166
on our journey 166
from beneath a stone 167
the island of Syria 167
from Egypt 167
in the first chamber 168
on a throne of jasper 168
on a lotus of jade 168
the city of Ashtar 170
the city of Illel 167
the city of Mecca 170
the islands of the Indian Sea 171
at a square white house 171
the mosque 540
from his palace 172 (2x)
towards the entrance of the pavilion 541
on a couch of dyed lion skins 173
Couched in the shallow water 165
an inn that standed by a river 175
through the garden of pomegranates 178
through the streets 176
a garden of tulip-trees 179
the Valley of pleasure 180
in a cleft of rock 180
from the Palace of the Sea-King 182

2. Objects

nets 154 (2x), 155 (2x),156
159
salt 528
wave 154 (2x), 160,163,181(4x),
fish 154 (4 x), 155 (4x)
monster 154 (2x), 176
hair 154 (2x), 158(2x), 160
161,163, 166, 168 (2x)
body 157 (2x), 158, 163(4x)
tail 154 (2x), 179
breasts 154, 156,169,179
pearl 154 (2 x), 156,162,168
lips 154, 156 (2x),159,160,161,
water 154 (2 x), 155 (3x), 156,
158, 162, 163, 164,165, 168,170,
175(2x), 176, 180 (2x),
wind 154 (3 x), 157(3x), 160, 161
boat 154, 155, 156(3x), 159, 161
rope 154 (2 x)
gold 154 (2 x), 156, 157 (2x), 158,
159(3x), 160, 161(2x), 166, 168
ivory 169
silver 154 (2 x), 155, 156,
160(2x), 161
sea-shells 154
sea-coral 154

jackals 165
a camp-fire 165
wall of the prickly pear 165
long reed of bamboo 165
grass 160,161,162, 174
shadow 161, 163, 164, 179
things 161
horses 162(2x)
women 536
milk 536
dragons 537
gate 537(2x)
wine 168
chrysolite 168
the Koran 170
a caftan of green leather 171
huge tortoise-shells full of pearls 173
little cooper bells 176
white peacocks 179
the alter 176,179
fields 179
nostrils 165
tents of tuned skin 165
chief 164
wrist 164
servant 164,165
horns 165
heat 165
camel 165(2x)
sword 165, 178
runner 165
sea-dragons 165
chests of sycamore 165
thick oil 165
a crooked scepter 166
the wine of Schiraz 168
burnt-out torches 172
flat oval shields 174
henna 179
disk of ivory 179
the corner of the Fuller's 184

3. Time

evening 154(3 x), 155(2x), 156, 161
night 155, 157, 160, 161, 166, 167
at noon 158, 167,
to-night 160(2x), 173, 174
at midnight 161
day 529, 529 (2x), 530(2x)
morning 156, 157, 165, 170, 178
at sunset 160,170, 172
sabbath 160
dim twilight house 163

4. Characters

mermen with their harps of red gold 155
Young Witch 158(2x), 159 (3x),160(2x), 161(4x), 162 (5x), 163(2x), 179(2x)
pretty boy 158,159 (3x), 160
the Tartans 535,536(2x)
Prince 165, 185
Mohammed 165
the god 167 (7x), 168(4x)
the Bedouins 170
The young Emperor 172, 173
the dancing-girls of Samaris 179
singers of the sea 530
God 157(3x), 166
The monks 183, 184
Tritons 155, 164, 182
the Negroes 165, 167, 171
The prophet of God 165
The false prophet 165
the pilgrims 170
Dervish 170
the Nubian 173 (3x)
Plague 181

The following isotopies also contribute to the construction of a reality effect

5. States of Being

horror 154 (2 x)
wonder 154,155, 156, 170
cry of joy 530, 533
weep 154, 163
fear 529
pleasure 156
good 156, 170
curious beauty 183
died 156
bitter words of the Priest 156
love of the body 156, 159
the tale of their perilous joys 156
in peace 157
death 159, 180, 183
sleep 177
cry 154, 175
terror 154, 161, 163, 173
oath 155
gladness 156
desire 156, 158(3x),160
Evil 157(2x), 159, 161, 163,166,173, 176, 178
filled with tears 156
glad 156,161
vile 156(2x)
temptation 157, 178
in sorrow 158
a great joy 160

in anger 161
a great terror 161
disdain 161
a spasm of pain 162
a look of terror 162
filled with joy and wonder 184
felt glad 180
a feeling of awe 164
wisdom 169 (7x), 182
a great curiosity 171
the laughter of water 179
the joy of the world 180
a bitter joy 182
grew troubled 161
a little smile 161
pallid face 162
dim with tears 162
love 156(3x), 157, 163, 164(3x), 169(3x),175(3x), 178 (2x), 179(2x), 180(5x),181(5x), 182(4x),183(3x)
in wonder 160, 168
filled with wonder 154, 170
good 178, 179
dances for pleasure 181
smitten with pain 182
strange gladness 182

6. Social Events/Celebrations

dance 160 (5x), 161,162 (3x)
the geast of the New Moon 172

Having explored the lexical fields in the figurative component evidently indicates that these notations relate to place (including objects), actors (characters) and time. It should be stressed here and elsewhere that semiotics, in one trend, is the investigation of syntactic, semantic and pragmatic relations of linguistic and non-linguistic signs in a social community. Accounting these figurative isotopies demonstrate the frequent reoccurrences of the vocabulary of the human and non-human objects associated with the lexes of the place. Taking the semantic organization of Wilde's, *The Fisherman and his soul* into consideration, the spatial denominators are predominately related to the sea in the first narrative phase of the *fairy tale* (ibid: 528- 535). The sea with its associative forms of meaning is the salient semiotic sign. Of the nature signs associated with the sea are *waves*, *shore,*

foam, boat, nets, spear, etc. The scenery is symbolic: it is the special phenomenon where the initial incident has taken place; where the Fisherman has caught the little Mermaid in his net and where he has fallen in love with her.

The other phase of the fairy tale has witnessed the emergence of the figurative isotopies of the land (ibid: 535- 548). It is no wonder to detect the frequency of reoccurrence of the signs related to the land as *rock, a cloud of red dust, white peacocks, honey-coloured air, a rod of willow,* etc. This phase has commenced when the Fisherman has followed the young Witch's scheme and cut *the shadow of the body* with *a handle of green viper's skin*. Then, the Soul has started the journeys to the Oriental lands, isles and cities so as to go back to the body of the Fisherman once more. Here, the Soul has undergone dramatic changes from the state of spirituality to the state of corruption. So, it is no wonder to convince the young Fisherman to commit evil deeds in the course of their journeys as companions. The main denominators which operate reciprocally in the space of the fairy tale are the sea and the land. While the sea (as a symbol of purity) creates the first scenery of the fairy tales, the land (as a symbol of physicality) creates the second scenery up to nearly the end of the tale. The two cycles are overlapping throughout the course of narration; yet they are united eventually by the tragic death of the two sign-lovers (i.e. the young Fisherman and the little Mermaid). Thus, "when the Priest reached the shore he saw the young Fisherman lying drowned in the surf, and clasped in his arms the body of the little Mermaid" (ibid: 548). This tragic end in the *fairy tale* may bring to one's imagination the tragic end of Juliet and Romeo in the cemetery in Shakespeare's tragic drama.

If the signs of nature are the dominant features by the frequency of their reoccurrences as figurative isotopies, the dominant animate signs or actors performing the actants or the labors in the *tale* are *the young Fisherman, the little*

Mermaid and *the Soul*. The title of the *Fairy Tale* suggests that prominence, as the semiotic analysis has shown. The title holds the two signs, i.e. the *Fisherman* and the *Soul.* Though the *little Mermaid* is a main character in the world of the *tale*, its *reoccurrence* is less in frequency. Still, its absence is more effective in the course of narration.

Having insight in these isotopies has shown that these signs are personified. They are attributed with capitalization in their graphic forms. As allegorical characters, the *Fisherman* and the *Soul,* on one hand, are not referents to normal physical entities. They are not merely living beings in the world; they are symbols and abstract representations of the inner world. It is the human soul splits into two spheres: The Fisherman who yearns for Love which is the highest value, and the Soul which becomes corrupted because of its separation from the Fisherman's dreamy-like world. The young Fisherman believes that "Love is better than wisdom, and more precious than riches, and fairer than the feet of the daughters of men. The fire cannot destroy it, nor can the waters quench it" (ibid:54-8). While his loving to the little Mermaid gives him peace and harmony in life, he witnesses a state of struggle with the Soul, so he cries at the Soul, "I may not be at peace, for all that thou made me to do I hate. Thee also I hate, and I bid thee tell me wherefore thou hast wrought with me in this wise" (ibid: 545). The Soul becomes the symbol of temptation, "The world has many fairer than she is. There are the dancing-girls of Samaris who dance in the manner of all kinds of birds and beasts" (ibid: 545).

Having rejected all types of temptation, his yearning for Love leads him to his tragic destruction after beholding the dead corpse of the little Mermaid. Here, the *tale* witnesses a sense of physical Love. So, "Cold were the lips, yet he kissed them. Salt was the honey of the hair, yet he tasted it with a bitter joy. He kissed the closed eyelids, and the wild spray that lay upon their cups was less salt than his tears". Love, in Wilde's *fairy tale* becomes a symbol and abstract representation for

both spiritual and physical temptation. The Fisherman undergoes both feelings throughout the sequential order of events; the abstraction of the idea of Love is expressed by the Fisherman's desire to be with some living being beyond human. This impossibility to be unified with something beyond human is aromatic idea which can be realized in Keats's *Ode to a Nightingale*. Love is personified, not as a merely a human feeling, but as an abstraction standing for the ideal of Love. What is significant about the Fisherman as an actor or character is the omnipresence of the split-ego. The passion of the ego is to be with the world of the little mermaid the daughter of the sea King in that endless blue. Still, he knows the futility of his desire to live in the world of the little Mermaid forever. On the other stance, he kissed the dead corpse, and "to the dead thing he made confession. Into the shells of its ears he poured the harsh wine of his tale. He put the little hands round his neck, and with his fingers he touched the thin reed of the throat. Bitter was his joy, and fill of strange gladness was his pain" (ibid: 547).

Not only the main characters are categorized, but also minor characters as that of the *Priest*. The Priest is the representation of the Christian institution which denies the unification of the human with non-human. The Priest believes that "the love of the body is vile," and "vile and evil are the pagan things God suffers to wander through His world. Accused be the Fauns of the woodland, and accused be the singers of the sea!" (p. 530). In addition, "the Priest refuses to bless the corpses of the young Fisherman and the little Mermaid". "Accused be the Sea-folk, and accused be all they who traffic with them". "As as for him who for love's sake forsook God, and so lieth here with his leman slain by God's judgment, take up his body and the body of his leman, and bury them in the corner of the Field of the Fuller, and set no mark above them, nor sign of any kind, that none may know the place of their resting" (ibid: 548). These sign symbols, however, do not operate in

isolation; they operate as a cohesive system of signs, which is basically based on binarism or the principle of oppositions.

7. Oppositions

In the structural semiotic approach, there is a sort of syntagmatic- paradigmatic relationship. While the syntagmatic relationship stresses the linear order of signs, the paradigmatic relationship stresses the notion of binarism or binary opposition. This is so because paradigmaticity refers to "a structural relation between signs that keeps them distinct and recognizable" (Danesi and Sebeok, 2000: 141). From a paradigmatic stance, Wilde's fairy tale, *The Fisherman and His Soul*, witnesses a set of binary oppositions. These oppositional relationships can be according to place, actor, time and states of being. Within these isotopies, the following oppositions are detected.

a. Place

sea	vs.	land
heaven	vs.	hell
mosque	vs.	inn
on carpet	vs.	on the sand
in the valley	vs.	over the dunes

b. Objects

gold	vs.	silver
sunlight	vs.	moonbeams
foam	vs.	sand
mountain	vs.	cave
ground	vs.	hill

c. Characters

Fisherman	vs.	Mermaid
God	vs.	Satan

Body	vs.	Soul
Priest	vs.	Witch
Daughter	vs.	Son
King	vs.	Queen
Mariner	vs.	Traveler
Emperor	vs.	Servant

d. Time

night	vs.	day
twilight	vs.	daybreak

e. Sate of Being

purity	vs.	temptation
good	vs.	evil
love	vs.	riches
light	vs.	dark
joy	vs.	sorrow
laughter	vs.	cry

These opposing isotopies are not merely sets of signs scattered on the surface structure randomly. Rather, they signify the factual phenomena in a reciprocal way. To put simply, they are signifiers for phenomenal signifieds. Here, the *thymic category*, as Martin and Ringham (ibid: 153) have argued, is: "the category related to the world of emotions/ feelings and situated at the deep level of the utterance. This category is articulated in the opposition euphoria versus dysphoria (pleasant versus unpleasant) and gives rise to positive/negative evaluation". So, while the blue world of the little Mermaid is the representation of *euphoria*, the dark world of the young Witch with the vague apparition of the Satan stands for dysphoria, not only in evil deeds, but in colours and tone as well. These contradictory oppositions may build up the mental image of the world. Wilde's *The Fisherman and His Soul*,

being a narrative text or a larger sign, is the imaginative analogy of the physical world or the external reality. The physical world, being a phenomenal structure, is based on a sequence of binary oppositions as that of life/death, light/dark, love/hate, God/Satan, etc. Hence, "the figurative level makes no sense on its own; it only acquires meaning in relationship to a subject- the narrator- and to the *feelings* and *judgements* of this narrator" (ibid). The third-person narrator communicates a message which may imply the writer's worldview. That message is the power of Love. Love, that abstract ideal, leads all the acts performed by the young Fisherman, and all the journeys he set on with the Souls. For love he lived and for love he died. The climax of the *fairy tale* lies when the sea-folk have brought the corpse of the little Mermaid and, then, and when the Fisherman died on it.

The other message is that Wilde's *The Fisherman and His Soul is* a critique of the Christian idea concerning the love of the body which is '*vile*', in the Priest's terms, while there is a sense of glorification to the soul. "Though the corpses of the lovers were not blessed by the Priest, "the beauty of the white flowers, where the lovers were buried, troubled him, and their odour was sweet in his nostrils" (ibid: 548). Therefore, instead of his resentment of that ungodly marriage "there came another word into his lips, and he spake not of the wrath of God, but of the God whose name is Love". The *fairy tale*, here and elsewhere is a form of meaning, and here lies the significance of the semiotic lesson.

8. Figurativity and Grammatical/ Syntactic Features in *The Fisherman and His Soul*

The illusion of the physical world in *The Fisherman and His Soul* is constructed by the use of certain set of grammatical devices. The prominent device to be used is the repetition of conjunctions and parataxis. This is clearly shown in the description of the Spirit to his first journey to the land of the Tartars.

We fought with the Magadae who are born old, and grow younger and younger every year, and die when they are little children; and with the Laktroi who say that they are the sons of tigers, and paint themselves yellow and black; and with the Aurantes who burn their dead on the tops of trees, and themselves live in dark caverns lest the Sun, who is their god should slay them; and with the Krimnians who worship a crocodile, and give it ear-rings of green grass, and feel it with butter and fresh fowls; and with the Agazonbee, who are gog-faced; and with the Sibans, who have horses' feet, and run more swiftly than horses.

Let us consider the frequency of co-occurrence of the coordinator *'and'* for 15 times in this larger sign. This coordinator is not only joining words or phrases to each other but whole clauses as well. This syntactic device may create the cohesion of rhetoric; to create one unit whole. The use of *'and'* sometimes goes beyond the sentence structure. Complete paragraphs start with *and* to maintain the flow of narration without interruption.

Relevant to the device of co-ordination is *parataxis* (i.e. the linkage through juxtaposition and punctuation or intonation). This is plainly shown in, "Flee away, for I am afraid, seeing that they thy heart is closed against me by reason of the greatness of thy love". (ibid: 547). The other syntactic device used in Wilde's *The Fisherman and His Soul* is the repetition of phrases and sentence structures. In the *fairy tales*, instances of words, phrases and clauses are repeated in the narrative text. This is detected in the flowing:

5. Round and round they whirled (ibid: 533)
6. Pretty boy, pretty boy (ibid: 532)
7. What d'ye lack? What d'ye lack? (ibid: 531-2)

These repetitive expressions may heighten the emotional effect of the meaning encoded in the structures. Moreover, they are used to emphasize an idea or a feeling.

B. Enunciative Component of *The Fisherman and His Soul*

Wilde's *The Fisherman and His Soul* is narrated by a third-person narrator. Here, the narrator introduces a detailed portrait of the scenes by highlighting the characters in their physical world as well as their psychological traits. More importantly, the narrator is the initiative being (animate or inanimate) who communicates a message through the sequence of events that follows in syntagmatic order in the course of narration. The addressee is the one to whom the message is communicated. The narrattee is the human being to whom the narrative discourse is addressed; he or she is the recipient in the process of narration.

Wilde intends to communicate a humanitarian message, i.e.'the power of Love'. The heart becomes the symbol of the power of love. This happens when the Fisherman gets rid of his Soul when he follows the young Witches' scheme and decides to live with the little Mermaid. The Soul has insisted to be with the heart if the Fisherman wants to drive his Soul, "If indeed thou drive me from thee, send me not forth without a heart. The world is cruel, and I am afraid". But the fisherman has denied the request saying, "My heart is my love's, therefore tarry not, but get thee gone" (ibid: 531). Though germinated in a Christian culture, Wilde's Fairy Tale seems to be a rejection to the logic of the Christian institution, represented by the Priest. The white flowers grow where the graves of the lovers are there. The white flowers are a sign standing for the purity of Love and the triumph of Love and the defeat of the Priest's logic and his denial not to bless the lovers' corpses.

From a syntactic stance, it rarely witnesses the occurrence of passive structures throughout the story telling. The aesthetic and humanitarian values are communicated in a sequential order where the bundles of events follow each other in a narrative easy style. The simple, compound and complex types of sentence structures operate as one whole to construct the mental pictures of the world. This is clearly shown in". When the wind blew from the land he caught nothing, or but little at best, for it was a bitter and black-winged wind, and rough waves rose up to meet it" (ibid: 528). The extract is charged with metaphorical expressions such as *a bitter and black-winged wind* and rough *waves*. The indirect active style may add more depth and euphony to the whole tale.

4.1.1.2 Narrative Level of *The Fisherman and His Soul*

Applying the semiotic approach to Wilde's *The Fisherman and His Soul* shows that the main characters or actants are the *Fisherman*, the *little Mermaid*, the *Soul*, the *young Witch* and the *Priest*. They operate mutually to build up the picture of reality. Three transformations are marked on the surface level:

1. The young Fisherman (a human sign) falls in love with a little mermaid (non-human sign), and the beloved asks him to get rid of his Soul so as to get married of him.
2. The young Witch affords a cunning scheme to the Fisherman to send his Soul away after the denial of the Priest of the Fisherman-Mermaid's relationship.
3. The Fisherman set on journey with his Soul to fairy lands through which he discovers the evil deeds of the Soul, so he decides to return, to the shore, to the Mermaid's love.

The six key narrative functions (actantial roles) presented by the actantial narrative are as follows:

1. Subject/Object

The *Subject*, in Wilde's The *Fisherman and His Soul*, is the young Fisherman who truly falls in love with the little Mermaid. He utters, "Little Mermaid, little Mermaid, I love thee. Take me for thy bridegroom, for I love thee" (ibid: 529). The little Mermaid's reply is, "Thou art a human Soul . . . If only thou wouldst send away thy Soul, then could I love thee" (ibid: 528). The subject of the quest is the little Mermaid, in addition to the young Fisherman. Both are *collective actors*. The subjects (the senders) or the collective actors, here, are concrete (human + non-human).

So far the *Object* is concerned, the quest has two objects: concrete and abstract. The concrete one is represented by the Fisherman's desire to keep living with the little Mermaid as a bridegroom in her blue innocent world. The mental object of the quest is to preserve the power of love as an ideal value. In spite of the tragic death of the two lovers at the end of the *tale*, the tale, as a text, witnesses the triumph of Love over the worldly odds. It is the triumph of love/goodness over evil; the triumph of passion over materialism. The Fisherman cries, "Love is better that wisdom, and more precious than riches, and fairer than the feet of the daughters of men" (ibid: 547-8). At the end of the tale, the White flowers in the Fuller's Field which grow over the lovers' tombs stand for the triumph love against the religious institution, represented by the Priest.

2. Helper/Opponent

The subject or the actor could be helped or hindered in its quest. The explicit helper in *The Fisherman and His Soul* is *the young Witch*. The Witch has promised

to tell him the secret of how to send his Soul away in one condition, i.e. to dance with him at the top of the mountain on Sabbath. The secret is that, "What men call the shadow of the body is not the shadow of the body, but is the body of the Soul. Stand on the seashore with thy back to the moon, and cut away from around thy feet thy shadow, which is thy Soul's body, and bid thy soul leave thee, and it will do so" (ibid: 534). Opponent to that seemingly helper function is the Priest's denial of sending the Soul away. He hinders the young Fisherman's quest of taking the Soul away, "Away! Away! Thy leman is lost, and thou shalt be lost with her" (ibid: 531).

Within the innermost of the young Fisherman, there is a sort of struggle between the Fisherman's heart and his Soul, as the self is cliffted into twain. While the heart is the symbol of passion and love, the Soul here stands for corruption after the separation from the body. While the heart brings him again and again to the seashore (the symbol of virginity), the Soul accompanies him to the land (i.e. the symbol of seduction). The *valley of Pleasures* stands for the bodily transcendental pleasure which does not last long. Wilde's *fairy tale* witnesses a set of contradictions or oppositions. These oppositions can be realized in the deep or abstract level.

3. Sender/Receiver

The sender is an actant (person/idea) that motivates or causes something to happen. In reality, the little Mermaid, by asking the Fisherman to send his Soul away, is the sender that causes the Fisherman to act. The true sender is the young Fisherman himself who takes action to fulfill his promise to the beloved. Accordingly, the Fisherman, being a sender, transmits his desire to two actors: The Priest who denies his request and the young Witch who promised to help him in terms of her conditions. This desire, on the side of the sender (the Fisherman) and

the receiver (the Witch), are the *modalities*. The modalities are viewed as a *contract* established between the sender and the receiver. It is the desire or the modality that is transformed from the Fisherman (sender) to the Witch (receiver) to embark on a quest. This is the *actantial narrative schema* which is a fundamental narrative model.

The *canonical scheme* is represented by the details of the different stages of the quest. The strange invitation of the young Witch for the young Fisherman is to dance with her on the top of the mountain. This social event leads to the apparition of the Devil who is referred to by *He*, "It is a Sabbath, and He will be there" (ibid: 532).

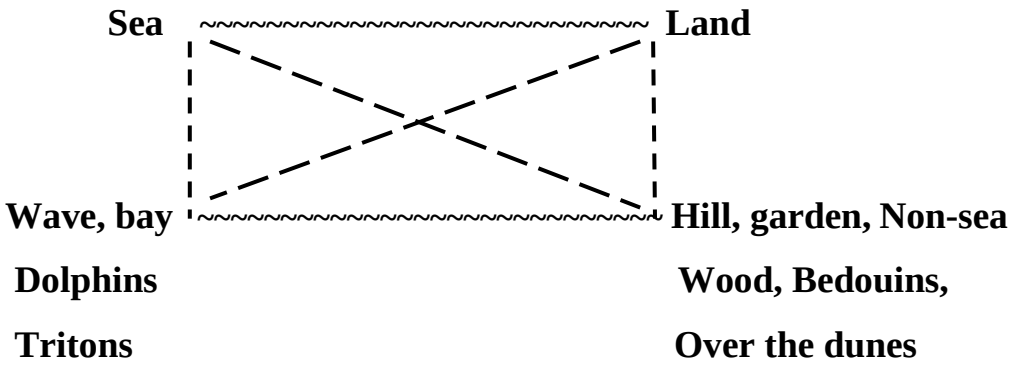
Hence, the narrative level fundamentally copes with the roles or functions performed by the actants. These six functions are omnipresent in the narrative tale. They function, not in a separate way, as we have seen. Each actant has its function or value form its relation to other actant(s), on one hand, and to the whole structure of the fairy tale as a compact of interrelated signs. Here and elsewhere, the text functions as a larger sign standing for reality. So far the narrative level is concerned; the semiotic analysis of this level of meaning makes use of the two fundamental narrative models: the actantial narrative schema and the canonical narrative schema.

4.1.1.3 Deep Level of *The Fisherman and His Soul*

Having analyzed the discursive and narrative levels of *The Fisherman and His Soul*, it is the time to explore the deep level or the thematic level. It is the level of abstract or conceptual by which the inner world of the actant(s) is related to the external or the physical world. This level can be approached by the principle of binarism or binary opposition(s) or transformations. The oppositions or the

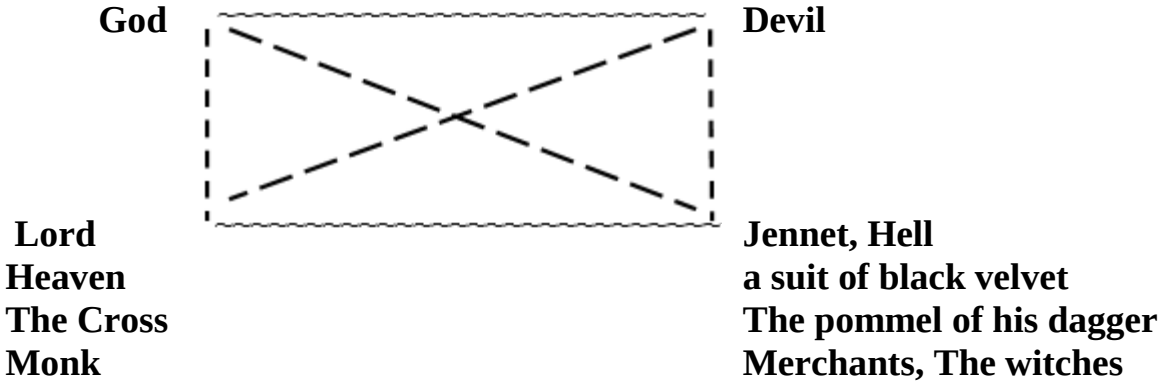
transformations in *The Fisherman and His Soul* can be mapped out on the semiotic square.

The main dominant opposition is Sea/Land. This semiotic square could be illustrated by the relationship of contrariety and of contradiction. It also allows for the transformations to be plotted in the story.

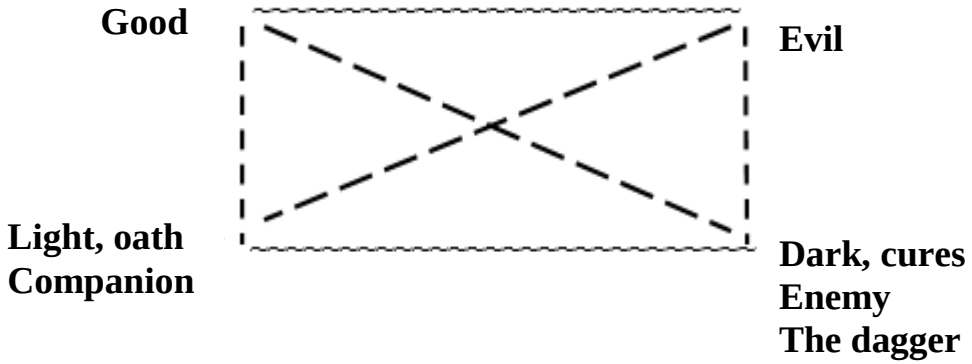


The above transformations are mainly concerned with the special sphere of the *fairy tale*. It is the scenery where the events happen and the location where the characters play their roles in the drama of existence.

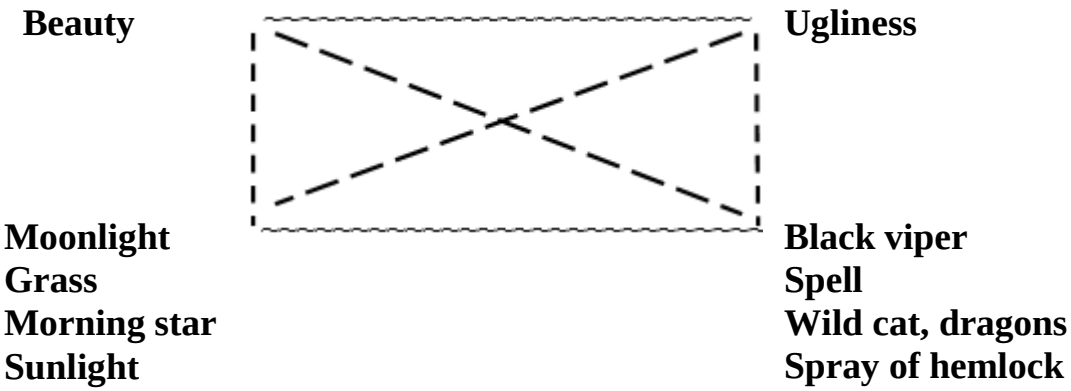
The other transformation that can be detected is Heaven/Hell. There is a set of signs that can be associated to this semiotic square.



Linked to God/Devil opposition is the Good/Evil dichotomy which can be illustrated in terms of the semiotic square.



One more semotic square can be detected throughout the texture of the *fairy tale*, i.e. beauty vs. ugliness.



4.1.2 Text and Context in *The Fisherman and His Soul*

The oppositions or the transformations in *The Fisherman and His Soul* are mapped out on the semiotic square, as the semiotic analysis has shown. These transformations (sea/land, life/death, good/evil, and beauty/ugliness) are the universal phenomena and values underlying Wilde's *The Fisherman and His Soul*. These values are definitely related to the socio-cultural context. The words, being forms of meaning, are the sign vehicles. These constructs (words) build up the semiotic construction which is the representation of the external world.

In its semotic organization, as mentioned earlier, the scenery is the sea with all its vocabulary and association. It is the location where the episode of the Fisherman and the little Mermaid has taken place. The sea, here, is not a specific place; this may give the special sign its universality. When the Soul has convinced the Fisherman to be his companion, they have passed though name territories, cities and islands. All these special signs refer to actual places in the Far and Middle East. The Soul says, "When I left thee I turned my face to the East and journeyed. From the East cometh everything that is wise" (ibid: 535). Of the Eastern place are: *the country of Tartars* (ibid: 535), the *city of Illel* (ibid: 537), Schiraz (ibid: 540), etc. These signs stand for actual places in the physical world. The unification of the factual and the illusionary may give the fairy tale its universality as a form of meaning and a form of culture.

Wilde's *The Fisherman and His Soul* is a self-contained meaningful universe where these oppositions or transformations are aesthetically structured. What is characteristic about a literary text, say a narrative text, is the dominance of the aesthetic values, in addition to the other values which are constructed in the fabric of the *fairy tale*. The spilt-ego, represented by the Fisherman, as an actant and sender of the sequences of actions, has undergone two types of love: the pure love whose dwelling-place is the heart, and, on one hand, the erotic love, represented by the girl-dancers in the Valley of Pleasures. Apparently, the young Fisherman is on the side of the pure love when he says, "Love is . . . fairer than the feet of the daughters of men" (ibid: 548). Still, the first temptation is made by the little Mermaid when she has asked the Fisherman to send his Soul away and when he has embraced the Mermaid's body when she is dead. On the whole, *The Fisherman and His Soul* has ascertained the worldwide positive values of Love, Beauty and Goodness and more importantly, the freedom of the mind in taking decision without the restrictions of the religious institution. The Fisherman, as an abstract

category, accepts the self-will to leave the corrupted Soul and live with the little Mermaid as an eternal ideal beauty represented, not only by the non-human sign (the little Mermaid), but also with the blue sea, as a sign of non-changeable beauty. In one sense, *The Fisherman and His Soul* is Wilde's homage to Love as a triumphant human value.

4.1.3 Visual Semotic Analysis of Book Cover of *The Fisherman and His Soul*

If Wilde's *The Fisherman and His Soul* has been analyzed in terms of The PSS approach, as encoded in Martin and Ringham's model, Wilde's Book Covers of his selected *fairy tales* will be scrutinized in terms of Peirce's visual semiotic model, as outlined in Jappy (2013). The study, therefore, will pay much attention to the Peircean aspect of sign, i.e. the symbol. This is because of its specific mode of representation. The symbol is a sign in its association with a given human convention or culture. Because "most spoken and written words are symbols" (Dreiling, 2007: 88).

A symbol, as defined by Peirce 2.3.3 is a sign which refers to the object that denoted by virtue of a law, usually association of general ideas. Not only is general itself, but the object to which it refers is of a general nature. Put simply, the symbol transcends individuality to represent generality or general objects in the universe. The symbol, in this spotlight, is the semiotic order of signification, where sign vehicles are related to culture and cultural experience. The symbol, in other words, stresses the convention or the culture to be a living thing. Most importantly is Peirce's argumentation when he assumes that the symbol is applicable to whatever may be found to realize the idea connected with the word; it does not, in itself, identify those things. It does not show us a bird, not enact before our eyes a giving

or a marriage, but supposes that we are able to imagine those things, and have associated the word with them.

This elucidation is true not, only to the word as a form of meaning in the system of verbal signs (language sign), but it is also true to painting as a form of meaning and a form of culture. If the language fundamentally deals with words as signs in the verbal order, painting deals with pictures as signs encoded into a different sign vehicle, i.e. designs, forms and colours. That is to say, the pictorial non-verbal signs are represented by a different medium of communication. To apply the Peircean visual semiotics to Wilde's *The Fisherman and His Soul*, one book cover is selected for semiotic investigation.

When we deal with painting as an aesthetic form of communication, we actually deal with visual semiotics –an interdisciplinary field of semiotics– which scrutinizes the way visual signs (images) communicate a message. As the text has texture, the cover book has a construction, and the message that the sign vehicle transmits is a composition of signs. Semiotics, in a general trend, is the investigation of meaning and meaning-making in all form of culture, of which is painting. Painting is an artistic composition. In visual arts, composition is the placement or arrangement of visual elements or 'ingredients' in a work of art, as distinct from the subject. The composition of a picture is different from its subject, what is depicted, whether a moment from a story, a person or a place. The term composition means "putting together, and can apply to any work of art, from music to writing to photography, that is arranged using concscious thought" (Composition (visual arts), 2019). This is true to book covers. Painting, therefore, is a process of signification. Let us embark on the selected book cover of Wilde's *The Fisherman and His Soul* (Oscar Wilde's Book Covers, 2019).

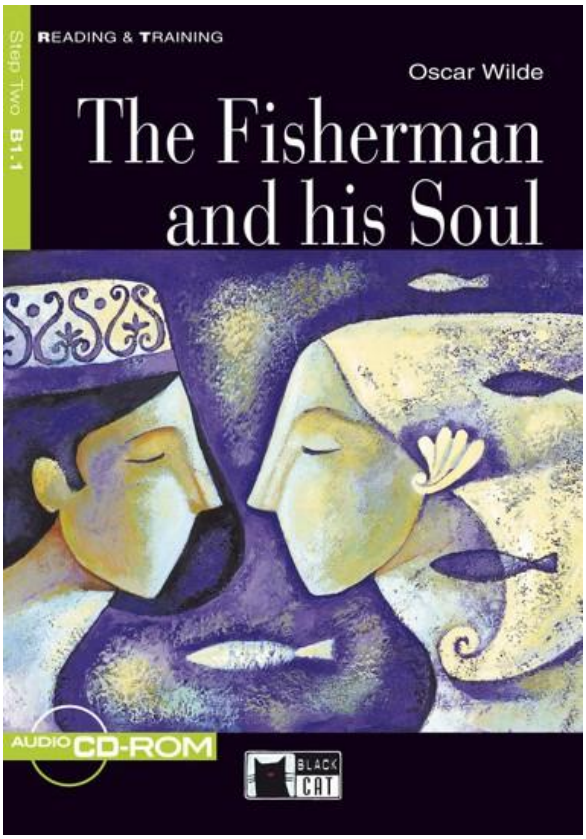


Fig. 4.1 Wilde's *The Fisherman and His Soul* (Book Cover 1)

The book cover is a composition that construes two systems of signification: the verbal or the language signs and the visual or the pictorial signs. These two semiotic systems operate powerfully to communicate the message of the *Fairy Tale*, the Power of Love. Viewed as a composition, the book cover is a symbolic painting where the elements of art and design (lines, shape, colour, value, texture, form and space) are arranged systematically according to the principles of art and design (balance, contrast, emphasis, movement, pattern, rhythm, unity, variety) which give artist's intention in the book cover its structure.

From a point of signification, the book cover presents the forms of the main characters or actants in *The Fisherman and His Soul*, the Fisherman and the little Mermaid. They are the subject of the quest or the collective actors in the *tale*. The lines are curved as if they mirrored the shape of the sea waves. The shape of the

signs is rather organic than geometric. Here, the lines are systematically organized to create an illusion. The viewer unconsciously has a close reading of the artist's composition at varying distances. The lines in the sign vehicle (painting) contribute to linear perspective. There is a syntagmatic order in the book cover. The image of the young Fisherman and the image of the little Mermaid are put in front of each other where the background of blue (the symbol) of the sea where the sea fishes are living over there. Blue colour is the paradigmatic pole of the verbal sign (the sea). The verbal sign is substituted by blue which stands for the sea. These two sign symbols are foregrounded where the sea with one of its components (fish) serve as a background where the love affair episode has taken place. The space here is the sea with all its senses of vastness and eternity.

What is significant about the book cover in quest is the colour as a dominant element. It is not strange to present the sea in blue; however, the blue in the texture of the painting is a sign symbol- a form of meaning. In the theory of arts, one of the elements in painting is the colour. Blue as a cool colour exists in many human languages and human cultural groups, but not all of them.

Blue, in the theory of signification, is a signifier which stands for more than one association or signified. Related to the sea and the sky, blue stands for cool expansiveness and vastness. Being an introspective sign, blue may represent the ideal, romantic and the infinite. In classical mythology, it is the sign of heaven. So, it is normal that the qualities of purity, calmness and freshness are associated with blue (Al-Sheikh, 2016: 32). All these signifeids are true to *The Fisherman and His Soul*. The fairy tale in its first episode concerns the love affair between the Fisherman and the little Mermaid. That love, in a way, is not physical: it is the passion of the young Fisherman to love and live with the Mermaid, though not human, in that vast and ideal under- water world. Writers, painters and theoreticians make comparisons of painting to poetry and music. Tone and hue of

colour are compared to pitch and rhythm in music and poetry. The colour used in the painting of *The Fisherman and His Soul* is light blue which gives the sense of freshness and youth.

One point to be stressed here is that Wilde's book covers here and elsewhere witness the omnipresence of the verbal system and the visual system as well. This is so because the unification of the written and the visual will make the message more expressive and impressive than using one-sided system.

The language symbols in the verbal signs are the subtraction for the colour equivalent. The verbal signs, *seashore, waves, water, crystal* in their sign vehicle (language) are the verbal equivalence to the blue in its sign vehicle (painting). These symmetrical systems could be analyzed in terms of the theroy of signification; they are based on the principle of analogy. All systems, in essence, are forms of meaning. They are forms of culture and, more importantly, forms of signification. They derive their values from the context of meaning. Here, this study witnesses parallel structures of verbal semiotics and visual semiotics.

4.2 Summary of *The Nightingale and the Rose*

The second Wilde's fairy tale to be analyzed in terms of semotic is *The Nightingale and the Rose* (Appendix II). The main themes of the *tale* are: love, sacrifice and selfishness. The scenery of the short narrative text consists of two shoots: internal and external. The internal scene is where a young student is sitting in his room lamenting the idea that his beloved will not dance with him in the ball unless he brings her a red rose. The external scene focusses on a nightingale in the branches of the oak tree listening to those human passions. Influenced by the sense of the power of love exemplified by the students' deep sentiments, the nightingale has the impulse to support the student in his passion. She utters, "Here, indeed, is

the true lover. What I sing of, he suffers; what is joy to me, to him is pain" (ibid: 566).

In that wonderful landscape, the Nightingale asks a White Rose-tree for a red rose, but he replies that all the roses are white. She approaches the Yellow Rose-tree for a red rose, but the answer is a disappointment. The Nightingale should leave to a Rose-tree. He stresses that all roses are red, but it is a winter time so he cannot afford her with a bloom. It happens that the Rose- tree is underneath the student's window. Desperately the Nightingale wonders if there is a way to get the red rose. The Rose-tree's suggestion is, "If you want a red rose, you must build it out of music by moonlight, and stain it with your own heart's-blood. You must sing to me with your breast against a thorn" (ibid: 567). In response, the Nightingale agrees that sacrifice, saying: "Death is a great price to pay for a red rose . . . yet Love is better than Life, and what is the heart of a bird compared to the heart of a man?" (ibid: 567). The Nightingale returns to the student and attempts to make him comprehend her noble task, but the student does not understand her. In return, the Oak-tress asks her to sing her final sweet song though the student finds the song lack of meaning and passion.

In the evening, the Nightingale presses her heart against the throne of the Red-tree. The throne pierces gradually her heart while she is singing for Love. Eventually, a red rose is shaped on the tree, while the Nightingale falls killed. Later that day, the student finds the red rose. Without knowing its origin, he brings it to her beloved. However, the girl rejects that natural gift preferring the suitor's jewels to a mere red rose. The student, then, comprehends the futility of love and returns back to his study- room, starting reading a book.

4.2.1 Semotic Analysis of *The Nightingale and The Rose*

4.2.1.1 Discursive Level

The discursive level, as has been noted earlier, is the surface level of meaning which is realized in the figurative component, i.e. the reference to the physical world by means of vocabulary scattered on the body of the text. In semantics, it is the semotic filed of the lexical items. This is clearly shown in the following process.

A. Figurative Isotopies in *The Nightingale and The Rose* (page numbers)

1. Place

over the Garden 187
garden 185(3x), 186,187
the market-place 185
the floor 185
in his hands 185
in the center of the grass-plot 186
upon the amber throne 186
beneath the student's window 186(2x), 188
in the green wood 186
on the hill 186
in his beautiful eyes 187
in her voice 187
on his little pallet-bed 187
in the heart of a boy and a girl 187
window 187
her nest 185, 188
the holm-oak-tree 185
gallery 185
on the grass 185,188(2x)
in the air 186
upon the mountain 186
in the meadows 186
in the ocean-caverns186
in the valley 186
over the grove 186, 187
in books 187
his room 187,188
in the heaven 188
on the topmost spray of the rose 188 (2x)

over the river 187
in the face of the bridegroom 189
in the long grass 189
on his hat 189
in all the world 189
to the sea 189
the Professor's house 189
in the soul of a man and a woman 568
her purple cavern 189
the doorway 189
by her feet 189
in the house 189
in a water-pool 189

2. Objects

tree 186 (3x), 187 (3x), 188 (3x)
a wonderful thing 185
everything 569
his story 566
his hair 566
lips 566, 568
his face 185
her seal 185
my arms 185
my shoulder 187
heart 185, 186 (2x), 188
fine opal 185
pomegranates 185
stringed instruments 185
the violin 185
his tail 185
a daisy 185
a cynic 186
flight 186, 187
eyes 185, 187, 189
a little dog 189
shoes 569
the stars 185
the hyacinth-blossom 185
the rose of his desire 185
pale ivory 185
his brow 185
her head 185
no answer 189
emeralds 185
pearls 185
the balance of gold 185
the sound of the harp 185
their guy dresses 185
a butterfly 185
a soft low voice 185, 187
her brown wings 186, 187
a shadow 186 (3x)

throat 189
the scent of the hawthorn 189
echo 189
dreams 189
message 189
blue silk 189
last burst of music 189
the blue belle 189
dress 189
reeds of the river 189
a long Latin name 189
jewels 189

3. Time

night 185 (5x), 187, 188 (2x)
after a sunburn 186
after a time 188
morning 188, 189
dawn 185, 188, 189
at all this year 567
the Day 188, 189,
at noon 189

4. Characters

the Nightingale 185 (3x), 186 (4x), 187 (5x), 188 (6x),189 (6x)
the young student 185 (3x), 187 (3x)
bridegroom 188
true lover 185 (2x), 187
the Yellow Rose-tree 186 (3x)
the Rose–tree 186 (3x), 186 (4x)
the Chamberlain's nephew 188, 190 (2x)
the prince 185
the merchants 185
neighbor 185
everybody 188
a little green Lizard 186 (2x)
The White Rose- tree 186 (3x)
men 185
a girl 185
a boy 185
the musicians 185
the sleeping shepherd 186

In addition to the signs here above, the following figurative isotopies may build up the mental image of reality.

5. States of Being

happiness 185
love 185 (3x),187, 188, 189 (2x), 190 (2x)
pain 185, 189
the mystery of Love 186
sacrifice 187
the birth of Love 187
a fierce of passion 188
Life 185
joy 185
the student's sorrow 186
sincerity 187
got feeling 187
the birth of passion 188

6. Social Events / Celebrations

a ball 185

What is characteristic about the lists of figurative isotopies is the strong relevance of the references to place and to objects as well, in keeping with the timeless nature of *The Nightingale and the rose*. As a fairy tale, there is no specific historical city or island where the episodes of the *tale* take place. This limitless aspect of place or time in the history of the world may attribute the sense of universality to the *fairy tale*. These spacio-temporal dimensions are left to the reader to fill in the descriptive details. Not only that, it is the task of the reader to imagine the actors' appearance and fashion as well.

In semiotic, the intersection of the syntagmatic pole, which is based on linearity, and the paradigmatic pole, which is based on substitution, results in the creation of meaning and meaning-making. In this light, *The Nightingale and the Rose* witnesses a set of binary oppositions. These oppositions could be detected between the isotopies which construct the construction of the *tale*.

8. Oppositions

a. Place

Inside	**versus**	**Outside**
room		garden
window		oak-tree
grove		house
the ocean-caverns		gallery

The scenery of *The Nightingale and the Rose* is constructed into two shoots: the the 'inner' and the 'external'. The frequency of the occurrences is tied up to the isotopies of the outer shootings. In order to find out a red rose, the Nightingale is searching the whole imaginary garden. This research covers most part of the story-telling.

With the indications of time there is a set of oppositions between divisions of the day. In addition, there are oppositions between durartiveness (a continual process) and punctuality (happening at one particular moment in time):

b. Time

Durativeness	**versus**	**Punctuality**
all this year		the dawn
after a time		the morning
after a sunburn		at noon

For actors, the kernel opposition that emerges is the human isotopies versus the non-human isotopies:

c. Characters

Non-human	**versus**	**Human**
the red rose		the student
the little Nightingale		the Professor's daughter

the Green Lizard	the Chamberlain's Nephew
the White Rose-tree	the sleeping shepherds
the Yellow Rose-tree	the merchants

d. Sates of Being

Love/Sacrifice	**versus**	**Materialism/Selfishness**
Student		Professor's daughter
Little Nightingale		Green Lizard
The Red-Rose tree		Chamberlain's nephew

It is to be noted here, that the actors are not necessarily human or animate in fairy tales. Being symbolic in orientation, the actors might be natural phenomena which perform human acts as that of the red, white, and yellow rose- trees. The actor(s) is a bird as that of the Nightingale in the *tale* in quest. However, these oppositions signify or stand for something other than themselves.

The Nightingale and the Rose, as the semiotic analysis has shown, has witnessed a set of oppositional representations, i.e. non-human vs. human isotopies. While the Nightingale, stands for sacrifice which is a noble human value, the Professor's daughter represents selfishness and gratitude, which are negative values in human behavior. Put simply, these sign symbols are invested by values on the side of the narrator. This is so because these signs are structured in a systematic way in the structure of the *fairy tale*. In modern linguistic theory, "the value of a word is mainly or primarily thought of in terms of its capacity for representing a certain idea" (ibid: 112-3). So, "value, in its conceptual aspect, is doubtless part of meaning" (ibid). In the general sense, "a language is a system in which all the elements fit together, and in which the value of any element depends on the simultaneous coexistence of all the others" (ibid). The values are governed by two

categories of relationships: similarity (linearity and combination) and dissimilarity (substitution and opposition). These two features are necessary for the existence of any value (ibid).

These interconnected isotopies exist as representations of the external world or reality or what is known as the *thymic category* – the category related to the world of emotions/feelings and situated at the deep level of the utterance (ibid). This category is articulated in the opposition of love versus materialism and gives rise to a basic positive/negative evaluation. So, in the *Nightingale and the Rose*, the opposition love versus materialism is of a particular significance in the construction of the actors. This divided world can be seminally detected in the fairy universe of the tale. For example, the isotopy of passion (the red rose) stands in contrast to the isotopy of materialism (real jewels).

Viewed as a larger sign, Wilde's *The Nightingale and the Rose* is the representation of the European English culture in the industrial period in the mid-nineteenth century. The spiritual values and human ideas are retreated because of the dominance of materialism. This human retreat is encoded in the poetic works, as that of Arnold's *Dover Beach*, and the fictional work as that of Dickens' *Oliver Twist*. Wilde's *fairy tale* is not exception. So the message which is transmited to the reader is a moral one, in spite of the fact the aesthetic value stands at the top of values in the text.

9. Figurativity and Grammatical/ Syntactic Features in *The Nightingale and the Rose*

The illusion of reality in Wilde's *The Nightingale and the Rose* is constructed by the figurative language. Here, the signs and sign symbols are associative; they represent the world in an incongruent way.

The semiotic analysis of *The Rose and the Nightingale* has shown the predominance of the similitude mode in the *fairy tale*, as in

- Suddenly she spread her brown wings for flight, and soared into the air. She passed through the grove like a shadow and like a shadow she sailed across the garden (ibid: 567).
- My roses are white," it answered; "as white as the foam of the sea, and whiter than the snow upon the mountain" (ibid: 567).
- So the Nightingale sang to the Oak-tree, and her voice was like water bubbling from a silver jar" (ibid: 568).
- And the marvelous rose became crimson, like the rose of the eastern sky. Crimson was the girdle of petals, and crimson as a ruby was the heart (ibid: 569).
- Pale was it, at first, as the mist that hangs over the river- pale as the feet of the morning, and silver as the wings of the dawn (ibid: 569).

The modes of meaning, in these examples, are based on the principle of similitude. Still, the comparison is explicit; there is not complete unification of the two entities. The similes are sometimes used for their aesthetic values.

B. Enunciative Component of *The Nightingale and The Rosa*

The most distinguished one is the omnipresent viewpoint. Here, the author moved from character to character, place to place, and episode to episode with complete freedom giving himself access to his characters' thoughts and feelings whenever he chooses and providing information he wishes" (ibid).

The Nightingale and the Rose is narrated by the use of the third-person narrator. The characters, the episodes and the setting are narrated in a descriptive style; the process of the red rose creation is described in details. Sometimes, the author intrudes the process of narration to express his worldview. Wilde has criticized the artists of his time in the mouth of the student when he says, "In fact, she is like most artists; she is all style without any sincerity. She would not sacrifice herself for others. She thinks of music, and everybody knows that the arts are selfish" (ibid: 568). This shows that there is a sense of subjectivity in narration.

Relevant to the enunciative component is the timeline in the creative process of the *fairy tale*. The prominent feature in *The Nightingale and the Rose* is the use of the simple past tense in telling the story. Still, the simple present tense has recourse to in the dialogues among the animate and non-animated characters. The use of the present tense is an effective expressive way to visualize the scenes and the acts. The Nightingale unravels the emotional situation of the young student, "Here, indeed, is a true lover. What I sing of, he suffers: what is joy to me, to him is pain. Surly, love is a wonderful thing. It is more precious than emeralds and dearer than opals" (ibid: 566).

In certain cases, modality or contrast in mood is showen by the chosen that verb is used. In the process of the red rose creation, *must* is used by the Tree in the dialogue with the Nightingale, "If you want a red rose . . . you must build it out of music by moonlight, and stain it with your own heart's-blood. You must sing to me with your breast against a thorn. All night long you must sing to me, and the thorn must pierce your heart" (ibid: 567). *Must*, being an auxiliary verb, expresses the sense of obligation in that creative suffering.

4.2.1.2 Narrative Level of *The Nightingale and the Rose*

The Narrative level, as denoted earlier, is the surface narrative syntax which construes two narrative modes: the actantial narrative schema and the canonical narrative schema. Applying the semiotic approach to Wilde's *The Nightingale and the Rose* has shown that the main characters or actants are the little Nightingale, the Red-rose Tree, the young Student, and the Professor's daughter. These signs and sign symbols operate powerfully to construct the mental construction of reality.

The Nightingale and the Rose witnesses a set of transformations that are marked on the surface level.

1. The young lover yearns in his room because his beloved asks him to bring her a red rose so as to dance with him at the Princess's ball.
2. Having heard the young man's passions, the little Nightingale decides to help him in getting the reds rose.
3. Since there are no red roses in the garden because of winter, the Red-rose Tree suggests that the Nightingale must create the red rose by her heart's blood during the night at the expense of her life. The little Nightingale agrees.
4. While the thorn piercing into her heart, the Nightingale sings for the birth of Love. With the creation of the fresh red rose, the Nightingale falls dead.
5. When the young student finds out the red rose in the garden, he brings it to the Professor's daughter; she refuses the rose proclaiming that real jewels are richer than red roses (ibid).

The young man denies her mind and goes back to his room reading a book, the six key narrative functions (actantial roles) presented by the actantial narrative and which account for the possible relationships within the *fairy tale* and within the sphere of human action are:

1. Subject/Object

The subject of the quest is the collective characters, the daughter, the student, the Nightingale and the Red Rose. They are collective because they represent categories in reality. The girl may represent material life; the Student the romantic impulse, the Nightingale for sacrifice in life, and the Red Rose for Love. The message that the sign vehicle (the narrative language) transmits may be expressed through the Nightingale's song for "she sang of the Love that is perfected by Death, of the Love that dies not in the tomb" (ibid: 569). It is an aesthetic-romantic vision.

As for the object, the quest has two objects: concrete and abstract. The concrete object is to bring the red rose in its physicality; the abstract is to preserve the human value of Love in that material world.

2. Helper/Opponent

The explicit helper of the student in his quest is the Nightingale which sacrifices her life for the virtue of Love. The Nightingale summons the White, Yellow and Red Rose-Tree to help her in getting the red rose, but in vain. At last she let the throne pierce her heart's blood to create that symbol of Love. Therefore, while the Nightingale plays the role of the helper to the student, as being *a true lover*, the throne functions the role of the opponent which leads to the Nightingale's death in the Garden in that chilly winter before the dawn.

3. Sender/Receiver

An actant (person or an idea) causes something to happen. It is the Professor's daughter who causes the young lover to seek for a red rose while the little Nightingale hears his infatuations and, then, takes action. In this light, the receiver is the Nightingale by taking that heroic action of life sacrifice. This desire, on the side of the girl, and in away, of the student, and the heroic act, on the side of the

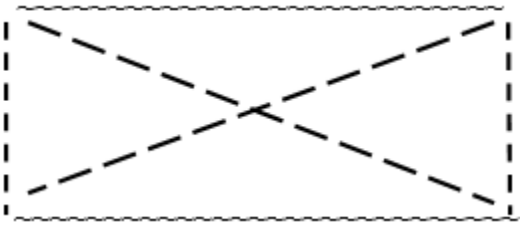
Nightingale, are the *modalities*. The modalities are looked at as a *contract* performed between the sender and the receiver. It is the desire or the modality that is conveyed from the girl to the young student and, then, to the little Nightingale to embark on a quest. This is the actantial narrative schema which is a fundamental narrative model.

The other narrative model is the canonical narrative schema which is represented by the details of the different stages of the quest. The quest in *The Nightingale and the Rose* centers on the Nightingale's quest for getting the red rose, even by life sacrifice. The description of the painful process of the rose creation is reported twice, once as a suggestion offered by the Red – rose Tree and the second time by the Tree himself when urging the Nightingale to end the task before the dawn.

By the completion of the rose creation, the six key narrative functions are omnipresent in the body of the *fairy tale*. These functions operate in a collaborative way- each actant functions in relation to the others and to the narrative structure as one whole. In reality, the semiotic structure of the *fairy tale* stands for the structure of reality. The values encoded in the texture of the *fairy tale* are the mental representation of the socio-cultural values of the society.

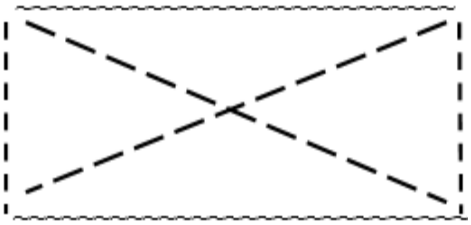
4.2.1.3 Deep Level of *The Nightingale and the Rose*

The penetration of the discursive and the narrative level, which are surface levels, leads us to penetrate the abstract level, namely, the *deep* or *abstract level*. It is the thematic level or the conceptual syntax by which the inner universe of the actants is interlinked to the real world. To do so, the principle to be used here is the principle of binary oppositions or transformations. The opposing transformations in Wilde's *The Nightingale and the Rose* can be mapped out on the semiotic square.



The above transformations are basically concerned with the existential modes of life. The animate and inanimate entities are performing their function in the sequential episodes of the Fairy Tale.

Relevant to the Human/non-human transformation is the Love & Sacrifice/ Materialism & Selfishness phenomena, which can be mapped on the semiotic square as follows:



In *The Nightingale and the Rose*, the opposition of love/sacrifice versus materialism/selfishness is of significance in the construction of the actors. The divided world of the *fairy tale* into opposing values, positive and negative may

illuminate these values which are practiced in real human communities. So, non-human signs like the *little Nightingale*, the *Red-Rose Tree* are non-human but they are allegorized in the *fairy tale* universe so as to carry positive human values (compassion, sacrifice, etc.). The butterflies, the little lizard, on the other side, are also non-humn, but they stand for negative values (selfishness. arrogance, etc.). Positive and negative emotions are disturbed regardless the gender of the actors.

4.2.2 Text and Context in *The Nightingale and the Rose*

The transformations mapped out on the semiotic square here above are the universal values underlying the structures of the *fairy tale*. Put simply, they are not merely signs following each other in a combinatory way; they are forms of meaning and, furthermore, forms of culture, carried by and through the sign vehicle, i.e. the language of literature or, more specifically, the verbal system of interconnected signs. Being so, the written narrative text (*fairy tale*) is the representation of the reality or the socio-cultural construction. *The Nightingale and the Rose* is a larger sign grounded on a set of values. The values may give the whole text, a unit of meaning, a sense of universality.

The Nightingale and the Rose is, as the semiotic analysis has shown, is a larger sign based on a set of values. These values are set into a set of transformations of oppositions. The values of love and sacrifice, for instance, are opposed to materialism and selfishness. The first category is represented by the *Red Rose* and the *Nightingale*, while the second is represented by *girl* and, in a way, the *green Lizard*. These values are the product of human communities. In addition, this set of values is communicated by the sign vehicle (the language of the text).

In this light, the micro- sphere of the text is the representation of the macro-sphere, i.e. the culture. Being a system of correlated signs, *The Nightingale and the Rose* lends itself to semiotic analysis as a linear order of forms of meaning and as sequence of forms of culture as well. These constructs (words) build up the semiotic construction which is the representation of the external world.

4.2.2.5 Visual Semotic Analysis of Book Cover of *The Nightingale and The Rose*

The Book Cover of *The Nightingale and the Rose* consists of two systems of communication: a verbal and a visual. These two distinct, yet interrelated systems, operate mutually to produce meaning and to transmit the aesthetic- moral message of the *fairy tale*, i.e. the power of love through death. This is clearly shown in fig 4.2 (Ahead Books, 2018).

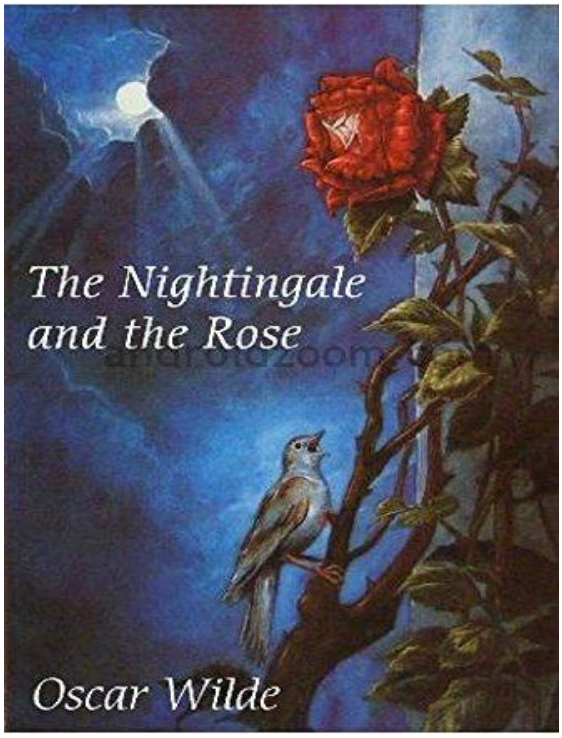


Fig. 4.2 Wilde's *The Nightingale and the Rose* (Book Cover 2)

At this stage of investigation, the sub-field is the visual semiotics; the painting here becomes a larger sign, a form of communication, and furthermore, a form of meaning.

In its composition, Book Cover depicts a moment from the *fairy tale*. It is the moment when the little Nightingale sacrificing her life for the creation of the red rose. The whole visual composition becomes a rendering to the verbal signs in the *tale*, when the Red-rose Tree (ibid: 568) summons the Nightingale,

> **When the moon shone in the heaven the Nightingale flew to the Rose-tree, and set her heart against the thorn. All night long she sang, with her breast against the thorn, and the cold crystal Moon leaned down and listened. All night long she sang, and the thorn went deeper into her breast and her life-blood ebbed away from her.**

Here, the elements of the sensual beauty are combined: the visual (the bird, the moon), the auditory (the singing), the colour (crystal) and the sensory (cold). These elements build up the romantic death of the bird. What substitutes these verbal elements in the painting are the form and the colours. In form, there are two sign symbols (animate = the Nightingale) and (inanimate = the red Rose). These elements of design are portrayed in terms of realism: it is "the art style most people regard as "real art," where the subject of the painting looks much like the real thing rather than being stylized or abstracted (Major Painting Styles, form Realism to Abstract, 2019).

The other significant element of the design is the colour. The sign colours used in the artist construction in quest are the blue, the red and the silver. The predominant sign is the blue. The blue, as noted earlier, is a cool colour which

brings a warm effect. It has the senses of expansiveness and openness. In addition, it gives the senses of softness and smoothness. Put simply, the blue is an introspective colour.

The painting portrays the outdoor scenery where the little Nightingale undergoes the process of suffering and death in the open garden. In that romantic scenery the crystal cold Moon witnesses the birth of the rose and the death of the Nightingale. The next colour in dominance is the red. The red is a warm colour; it is a sign standing for excitement, romance and energy. The process of creating the red rose is described in a romantic energetic way, "So the Nightingale pressed closer against the thorn, and the thorn touched her heart, and a fierce pang shot through her. Bitter was the pain, and wilder and wilder grew her song. For she sang of the Love that is perfected by Death, of the Love that dies not in the tomb" (p. 569). In less degree comes the colour silver. Sliver is a colour of cool prosperity. It gives the senses of glamour and gracefulness. In addition, silver is believed to be the mirror of the spirit. This might be true to the book cover in analysis. This glamor might be associated with glamour of the Nightingale's spirit while witnessing the moment of death. So, the silver may have the sense of death in that imaginary atmosphere.

Two points are noteworthy to be stressed here. The first point is the blue/red colours are used in terms of binarism or binary oppositions. This may reveal the value of each colour. Second, the semiotic analysis detects two parallel structures: the visual is represented by the sign vehicle of form and colour, the verbal is constructed by the means of the language signs. These two systems are omnipresent in the design of Book Cover 2, as the semiotic analysis has shown. One question may come to the mind: What type of sign is the portrait of *The Nightingale and the Rose* as a book cover?

The Peircean triadic model of the icon, the index and the symbol, as stated in 3.2.2, is not dealing with three unrelated phenomena in existence; they are three forms of the same phenomenon- each stresses one aspect rather than the other. While the icon stresses the strategy of resemblance, the index the physicality, the symbol stresses the convention or the culture to be a *living thing*. Being so, the *nightingale* and the *rose* are two iconic signs because of that resemblance between the physical form and the artistic one. The principle of resemblance is the most revealing feature of the icon sign. Still, these signs are symbols since they stand for values in human life. They are representations of ideals whether in history of thought or the history of societies.

4.3 Summary of *The Happy Prince*

High above the city stands the statue of the Happy Prince on a tall column (Appendix III). The Prince is sad while observing the miseries and sufferings of the citizens of the city. These sad passions are expressed by the sequential drops of tears falling down while a little swallow get shelter at the Price's feet on night. The swallow is about to start a trip with his folk, but he was delayed because of his emotional pursuit to a slender Reed. Thus, the Happy Prince requests the black bird to stay one night to help the miserable citizens. As a flash back, the prince reports to the swallow his luxurious life devoid of sorrow, so he never experiences the life of poverty. Therefore, the Prince asks the Swallow to bring his gemstones to those who suffer so they can feel happy and satisfied. These noble and good deeds make the bird love the beneficial Prince. Whenever the Swallow takes decision to leave to Egypt where warmth and beautiful scenes attract the swallow to travel these, the Prince asks him to stay one night more. By the time of winter, the Prince loses his precious stone eyes. The Swallow starts telling the Prince his adventures as sort of

entertainment, the black bird, however, feels the chillness of winter, so he says good-bye to the statue because he feels that he will "go to House of Death, Death is the brother of Sleep" (ibid: 565). After kissing the lips of the Prince, the Swallow falls dead at the feet of the Statue. At the moment, "a curious crack sounded inside the statue . . . the leaden heart had snapped right in two. It is certainly hard frost" (ibid: 565). The end of the Prince and the Swallow are tragic; the leaden heart of the Prince is thrown on a dust – heap where the dead bird is lying.

4.3.1 Semotic Analysis of *The Happy Prince*

4.3.1.2 Discursive Level of *The Happy Prince*

To analyze the *discursive* level is to analyze the surface level of meaning or the level of manifestation. Specific words will be explored by and through the *figurative* component, one of the components of the discursive level. It is the component which is fundamentally concerned with the lexical (semantic) field.

A. The Figurative Component of *The Happy Prince* (page numbers)

The vocabularies of *The Happy Prince* have shown that they fall into specific groups or *figurative isotopies*. The basic denominators of the isotopies can be distributed into the following taxonomies.

1. Place

Egypt 191,193,194(3x),195,196,197(2x)

the world 191, 195 the cathedral 191

in the gutter 195
at the Prince's feet 196
on the Prince's shoulder 196
on the banks of the Nile 196
in the desert 196
in a palm –tree 196
on large flat leaves 196
at the gates 195
into the dark lances 196
in my garden of Paradise 198
into the rain 196
on the ice 198
in the square 198
at that university 198
the moon 191, 192, 194, 195, 196
into the palm of her hand 195
home 195
in strange hands 564, 564
in their banks 196
in the city 196 (2x)
over a big lake 196
in their beautiful homes 196
at the dark streets 196 (2x)
under the archway of 196
a bridge 196
the caves of the houses 196
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The semiotic quest for the figurative component of the *discursive level* of Wilde's *The Happy Prince* has shown the predominant occurrence of the nature isotopies and the location isotopies, while the characters (actors), human or non-human, perform sequential acts in that timeless time of the *fairy tale*. The omnipresence of these isotopies constructs the vision of reality. The isotopies operate syntagmatically and paradigmatically. The syntagmatically relationship is that linear order of the signs or the sequence of interrelated signs. The paradigmatic relationship is represented by the opposing values in the narrative text. These opposing isotopies can be detected in the following areas of concern,

7. Oppositions

Place

within this isotopy the following binary oppostions are anticipated:

Indoor	**versus**	**Outdoor**
the cathedral		the park
the palace		the street
the balcony		the harbor
the room		the big lake
the Pyramid		Egypt

the window	the garden
the great Hall	the city

Related to the special isotopies in the Fairy Tale are the temporal isotopies which are represented according to the durativeness/ punctuality opposition.

Durativeness	**versus**	**Punctuality**
one night		the spring
All day long		early the next morning
a long time		last summer

Now, it is time to break through the characters (actors). The most revealing oppositions are:

Human	**versus**	**Non-human**
the Happy Prince		the Swallow
the Town Councilor		the Reed
the King of the mountain		the God Memnon

Male	**versus**	**Female**
a little boy		a little-match girl
a disappointed man		a woman seated at her table
her father		his mother

Within this isotopy, it is possible to find out the singular/plural opposition, as in, *the Beautiful reed* and *reeds*, or *a little boy* and *the miller's sons*. These lexical variations may charge the whole scenes with energy and liveliness.

In terms of semiotics, these isotopies are fundamentally related to the subject (the narrator). From point of view, *The Happy Prince* has recourse to the third person narrator to communicate the values of the story. Here, the narrator expresses his worldview, concept and emotion towards the physical world and the world of his own. There is a sense of pity for the tragic end of both the Happy Prince and the little Swallow. Wilde's The *Happy Prince* is critique to the negative values of the Victorian Age (the Industrial Age) which glorifies materialism, triviality and hypocrisy. Put simply, the thymic category in the Fairy Tale is associated with these views and sentiments which are situated at the deep level of the utterances. These negative values are in contrast to the values held by both The Happy prince and the Swallow, these signs are symbols standing for abstract values of charity and sacrifice. This argumentation leads us to distinguish between two spheres: *euphoria* and *dysphonia*.

In *The Happy Prince* the binary oppositions between euphoria and dysphoria is of importance for the construction, not only of the characters, but the mental image of the world as well. Pleasantness, happiness and beauty are the main aspects of the euphoric world. The Happy Prince has lived that world before being a statue, "In the daytime I played with my companions in the garden, and in the evening I led the dance in the Great Hall" (ibid: 561). Then, he has added, "When I was alive, and had a human heart, I did not know what tears are" (ibid: 561). On the same line, the little Swallow has lived that happy moment when he travels with his companions to Egypt. The Swallow utters, "I am waited for in Egypt . . . To-morrow my friends will fly up to the Second Cataracts. The river-horse couches there among the bulrushes, and on a great granite house sits the God Memnon" (p. 563).

On the other hand, the situation of the town, where the statue stands on a high column, is dystopian. Much misery is over there. The Happy Prince describes a set

of inhuman situations in that presupposed town," In a bed in the corner of the room her little boy is lying ill. He has a fever, and is asking for oranges. His mother has nothing to give him but river water, so he is crying" (ibid: 561).

These dramatic human oppositions can be clarified in the following isotopies and oppositions:

Euphoria	**versus**	**Dysphoria**
gladness		misery
the rich		the poor
quite worm		cold
love		selfishness
iIn high spirits		the white faces of children
brightness		death

The positive values are associated with the euphoric universe, and necessarily associated with the main actors, i.e. the *Happy Prince* and the *little Swallow*. The negative values are tied up to the world of dysphoria where ugliness, sickness and selfishness are the main characteristics of that imagined world. It is plausible to say that Wilde's *The Happy Prince* is the artistic representation of reality in its human transformation.

8. Figurativity and Grammatical/Syntactic Features of *The Happy Prince*

Bring a representation of reality, this *fairy tale* is a construction construed consisting of a set of linguistics devices. From a purely syntactic stance, the active structures are the predominant one. These structures are constructed in the form of compound sentences. This is clearly illustrated in, "I have a golden bedroom," he said to himself as he looked round, and he prepared to go to sleep; but as he was putting his head under his wing a large drop fell on him" (ibid: 561). Needless to

say that these are constructed by and through the use of connectors like *and*, *but* and *as*. These structures may give depth to the texture of the text.

These structures sometimes witness transformational processes, where certain syntactic components are moved from their canonical location to the very beginning of the structure(s), as in, "High above the city, on a tall column, stood the statue of the happy Prince" (ibid: 560). The transformations are made for stylistic factors to emphasize certain ideas.

The other linguistic feature is the re-occurrence of the cataphoric reference, i.e. a linguistic unit referring to forward knowledge. As from the onset of the *fairy tale*, the linguistic component, *the statue of the Happy Prince*, is referred to by the substitute *he*, as in, "High above the city, on a tall column, stood the statue of the Happy Prince. He was gilded all over with thin leaves of fine gold, for eyes he has two bright sapphires, and a large ruby glowed on his sword- hilt" (ibid: 560). These entire syntactic and lexical devices create the texture of the text. In addition, they may add the cohesion of rhetoric.

B. Enunciative Component of *The Happy Prince*

Of the traditional strategies of the story-telling is the point of views, i.e. the position of the narrator in relation to his narrative; the view from which the episodes are related. The third-person narrator in *The Happy Prince* does not take part in the sequences of the actions. This may give the writer the freedom to broaden the description of the scenes.

One more point to be stressed here and elsewhere, is the movement of the tense. The *fairy tale* is narrated in the past, so the reader is kept in distance to observe the

events in their syntagmatic and paradigmatic relationships. The use of the past may add unity to the whole text. This unit of meaning (the text) stands for the physical world and the world of the *fairy tale*.

4.3.1.2 Narrative Level of *The Happy Prince*

The Narrative Level, as stated earlier, is the level of story-structure proper; it is the level at which operate underlying universal narrative models (values or statements). Being so, the main events or transformations in *The Happy Prince* can be summerized in the following points:

1. When alive, the *Happy Prince* is living luxuriously, playing with his mates all day, and, at night, he leads the dancing ball in the Great Hall.
2. Being a statue, the Happy Prince is so sad for the miseries the citizens they live by. He decides to help them with the help of the little *Swallow*, by taking the jewels of his body and giving them to the poor over there.
3. Being dead in heart, the statue and the corpse of the dead Swallow are thrown in the trash, with the carelessness of the city authorities.

All these events or transformations are performed by the actors in space and time. Therefore, the narrative roles in the actantial narrative schema can be delineated in the following terms:

1. Subject/Object

The subject of the quest or the collective actor is both of the *Happy Prince* and the little *Swallow*. The quest has two objects, one concrete and one abstract. The concrete is that the *Happy Prince* loses his precious stones of his body to make the citizens live in his dystopian city. The abstract object lies in the fact that the values of love, sacrifice and compassion are preserved in reality, even at the expense of

death. Because of their beneficial deed, both the *Happy Prince* and the little *Swallow* died tragically.

2. Helper/Opponent

The explicit helper of the *Happy Prince* in his beneficial acts is the little *Swallow*. He helps the exponent in distributing his precious stones until his death in chilly winter. So far the opponent is concerned, it is altogether to decide that the city authoroities (the Mayor, the Town Chancellor, and the Town Clerk) represents the opponent to that humanitarian acts. As a sign of selfishness, the mayor would have statue of himself to be erected high above on the city.

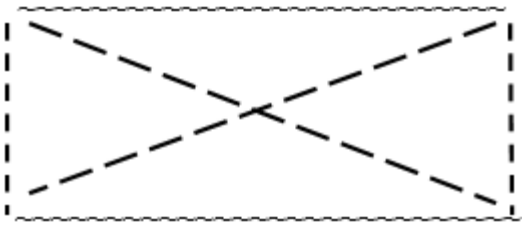
3. Sender/Unti- subject

The *Happy Prince* plays the role of the sender when he asks the little *Swallows* to transmit all his jewelers to help different sectors of the town community. Contrary to the good deed of the Prince is the Mayor's enactment who proclaims that "birds should not die here" (ibid: 565).

Here, the *fairy tale* witnesses a contract which is enacted in two episodes in the text: (1) the Prince's good deeds and (2) the Mayor's enactment that birds should not die at the feet of the Prince. The contract, as noted before, falls within the canonical narrative schema. Not only that, the *Happy Prince* motivates the action- he asks the little bird earnestly to send his precious stones to those who are in need of them. The *Swallow* agrees though he plans to go with other swallows to Egypt. The contract is established. The receiver (the *Swallow*) becomes the subject and embarks on the quest.

4.3.1.3 Deep Level of *The Happy Prince*

Wilde's *The Happy Prince*, shows a set of opposing transformations or values. These oppositions can be analyzed in terms of thematic level or the deep level. It is the level of the conceptual or abstract which relates the physical world of the figurative level as opposed to the inner world of the characters. In addition, the deep level is the one in which the fundamental values of the text are articulated. These binaries or opposing worlds can be mapped out on the semiotic square. This process can be illustrated in the following diagram:



These binaries communicate the message of The *Happy Prince* as a larger sign (a text). This aesthetic-religious message might be expressed by the assumption that good deeds are verily rewarded by God, and those who do good deeds will be inhabitants of Heaven for ever. This message is inferred at the end of the *fairy tale*, "Bring me the two most precious things in the city," said God to one of His Angel; and the Angel brought Him the leaden heart and the dead bird. "You have rightly chosen," said God, "for in my garden of Paradise this little bird shall sing for evermore, and in my city the Happy Prince shall praise me" (ibid: 565).

4.3.2 Text and Context in *The Happy Prince*

In this aesthetic–religious context, the positive values of man can be interpreted. More importantly, the values, as represented in the micro-sphere of the text (i.e. a system of verbal signs), are the mental representation of the macro-sphere of reality. These values or human statements are omnipresent in all human communities. This may give the *fairy tale* its globalization or universality as a human experience in categories of allegory. The *Happy Prince*, the *Little Swallow*, the *Mayor* are not only actors but categories of values, and the sign vehicle which communicates this categorization is the *Happy Prince* in its timeless space.

As is the case with the fairy tale tradition, the isotopies are based, not only on transformation, but also on binarism. In terms of semiotics, the syntagmatic and paradigmatic relationships are omnipresent in the body of this *fairy tale*. The intersection of these two poles leads to the production of meaning which is the ultimate quest for the semiotic research.

4.3.3 Visual Analysis of the Book Cover of *The Happy Prince*

If the values and the actors of *The Happy Prince* are communicated by the verbal language signs or the verbal systems of signs, as the semiotic analysis has shown, it is possible to represent those actors with the locative isotopies visually by the book cover (Oscar Wilde’s Book Cover, 2019).

Fig. 4.3 Wilde's The Happy Prince (Book Cover 3)

Penetrating the selected Book Cover gives the assumption that it is a composition where the signs or the visual elements are arranged systematically in the artistic work of art. The depicted statue of the *Happy Prince*, being a sign, is foregrounded, where the little *Swallow* and the whole city serve as the background to the statues. So. The isotopies of the *fairly tales* are over there, i.e. the place and the main characters. On the whole, the two main visual signs or figures are powerfully shown in the composition.

What is characteristic about the lines, style and the colour of the book cover is that the lines are the optical features or phenomena whose function is to direct the eye of the observer; they create the optical illusion through the arrangement of these lines. One of the sources of the lines is the movement. The movement of the bird is not blue; it is rather angular. This may add more dynamism to the painting. The swallow is in a dynamic action to transfer the precious stones from the statue

to the miserable people in the city. So, the lines may direct the viewer to the main subject of the *fairy tale*. On the whole, there is no exaggeration in the lines; the lines are as simple as the nature of the two main signs in the story.

Here, the little *Swallow* is flying high in the sky but not higher that the statue over the column. The figure of the *Swallow* appears smaller than that of the statue. This may give the viewer the illusion of depth in the design. Moreover, it contributes to both mood and linear perspective. Here, one may have in mind the syntagmatic relationship between the *Happy Prince* and the little *Swallow* as two verbal signs which operate reciprocally in the written text. Put simply, there is a symmetry between the visual structure of the Book Cover and the verbal structure which reads, “High above the city, on a tall column, stood the statue of the Happy Prince” (ibid: 560).

This sense of parallelism can be traced in the other elements of the painting, i.e. colour and tone. As pitch and rhythm to the music are the colours to the painting. The dominant colours in the book cover in analysis are light blue, golden hue and black colour. The viewer may need not much time to discover that parallel structures of the verbal signs and the visual signs. The sky is light blue which expresses the gracefulness of the acts the *Swallow* is performing at the moment.

The *Happy Prince* is cladded in gold; where the little bird is given its natural colour, i.e. black. Black sign is not a sign of sorrow here, as one thinks, In the Western culture, the black is a sign associated with the morning. Being so, the values of blue, golden and black come from their co-occurrence in the design as one artistic whole. The verbal signs are equivalent to the visual signs in the design. If the context of meaning in the verbal system is derived from the signs and their co-occurrence in the language structure, the context of meanings in the visual art of painting is derived from the colours which build up the illusion of reality. In this

light, there is an analogy between the verbal sign system and the visual sign system, on one hand, and there is an analogy between the micro-sphere (the text) and the macro-sphere (reality/culture), on the other hand.

One more thing is related to the style of the design of the Book Cover. The painting style used in the painting is *realismtic*. There is a sense of resemblance or analogy between the verbal and the visual. The signs (the *Happy Prince* and the little *Swallow*) are icons and symbols as well: icons because of that similitude between the thing in life and art, and symbol because both signs represent value categories in vision and reality. The painter of the Book cover uses a perspective so as to create an illusion of space and depth, as in the foreground figure of the *Happy Prince*.

One last thing is the linkage of the verbal signs to pictorial signs. There is an analogy between the two systems of sign. Both of them follow the relationship order in the construction of the painting. One difference does exist. The visual design fundamentally illustrates the two main symbols of the *fairy tale*, whereas the sign vehicle illustrates only the *Happy Prince*. When the reader goes through the transformations of the story, one can comprehend that mutual acts are performed on both sides, the little *Swallow* and the *Happy Prince*. Wilde's *The Happy Prince* is a humanitarian message to mankind communicated by both language and art.

CHAPTER FIVE
CONCLUSIONS, RECOMMENDATIONS & SUGGESTIONS FOR FURTHER STUDIES

This chapter is devoted for the conclusions reached out of the semiotic analyses of Wilde's selected *fairy tales*. There are common signifying dominators shared by *The Fisherman and His Soul, The Nightingale and the Rose* and *The Happy Prince*. On the same track, there is a set of pictorial features attributed to the whole three chosen book covers. In addition, the study detects parallelism among the verbal and pictorial constructions. Being a newly circulated study, the study introduces a set of recommendations to those who have interested in the modem semiotic theories of signification. In addition, further references will be suggested.

5.1 Conclusion

This study is rounded up with a set of results elicited from the semiotic investigation. A literary text, is a larger sign which yields itself to semiotic analysis. This is true to Wilde's *The Fisherman and His Soul, The Nightingale and the Rose* and *The Happy Prince* as chosen linguistic data. These stories are not only related to a specific narrative genre (*fairy tale*), they are also related to given cultural traditions. In terms of the PSS model, which is adopted by Martin and Ringham, there is a set of parameters underlying these *fairy tales*.

One finding of the study is that there is a set of structural parameters underlying the narrative tales and their associative covers in spite of the divergences in story-telling. Wilde's *fairy tales* contain the descursive level, the narrative level and the deep level. These are the semiotics relationships of the tales.

The discursive level, in principal, is the level of meaning. It dominantly deals with the vocabularies of the text. Referring to the figurative component, one of the components of the discursive level, it is set to detect the frequent occurrences of the figurative isotopies associated with place and objects. The locative dominator of *The Fisherman and His Soul* is the sea, *the Nightingale and the Rose* is the garden, whereas *The Happy Prince* is the city. These isotopies do not follow the linear order in their operative processes in the body of the text only, but they are also based on binary oppositions or paradigmatic relationships. Thus, the figurative level acquires its meaning in relationship to the narrator and to the narrator's worldviews and feelings.

The illusion of reality in strengthened by the use of a set of linguistic devices. In *The Fisherman and His Soul*, the predominant device is repetition of conjunctions and parataxis. In *The Nightingale and the Rose*, the most revealing feature is the use of the explicit analogy or similitude between two entities. In *The Happy Prince*, the study has shown the frequent co-occurrences of certain transformational linguistic components from their canonical locations. So, the study is a quantative-qualitative design. It is quantative because it takes into counsedration the frequent co-occorances of isotopies; it is qualitative because these co-occarances need semotic interpretation and show their functions i.e building the mental image or the world.

All Wilde's selected *fairy tales* construe the enuncuative component which is mainly concerned with the point of view from which the story is narrated. *The Fisherman and His Soul*, *The Nightingale and The Rose* and *The Happy Prince* are all narrated by the third person narrator. In these stories, the narrator is not a participant or an actor in making the episodes of the fairy tale. The narrator/writer criticizes the negative aspects of life as in *The Happy Prince*.

Next to the discursive level is the *narrative level*. It construes two models. In the actantial narrative schema, there are six key narrative functions. The semiotic analyses of the linguistic data have anticipated the subject/object, the helper/opponent and sender/receiver.

The canonical narrative schema, on the other hand, is mainly concerned with the contract where the sender motivates the action, communicating the modalities of desire or obligation to the receiver. In all the three stories, the contract is performed between the sender and the receiver. In *The Nightingale and the Rose*, for instance. It is the Professor's daughter who causes the young lover to seek for a red rose while the little Nightingale hears his infatuations and, then takes action. In this light, the receiver is the Nightingale by taking that heroic action of life sacrifice.

The most abstract level in the PSS model is the *deep level*; it is the level which relates the physical world of the *fairy tale* to the characters' worldviews and the world of their innermost. In Wilde's selected *fairy tales*, the physical landscape functions as the background against which the acts and events take place. In *The Fisherman and His Soul*, for example, the sea is blue scenery where the Fisherman expresses his infatuations and yearnings to the little Mermaid in her pure eternal world.

The Fisherman and His Soul, *the Nightingale and the Rose* and *The Happy Prince* are texts; they are forms of meaning which are generated in a specific tradition, society and culture. The texts are related to their contexts. The micro-universe (the text) is related to the macro-universe (culture and society). These texts, however, are universal in the sense they encode contradicting human values positive as that of love, compassion and sacrifice, and negative ones as that of evil,

selfishness and hypocrisy. Here, the language signs in their syntagmatic (linear order) and paradigmatic (opposition) build up the mental picture of the world.

The semiotics of the visual system of signs deals with the pictorial design of the book covers of the selected linguistic data. As with the verbal signs, these pictorial signs are governed by a set of parameters. The semiotic analyses have stressed the assumption that the main signs in the book covers are both icons and symbols. They are icons because of that analogy of apparent similitude between the signifier and the signed. The *Nightingale* is pictured as it is in real life, so is the *Rose*. The *Nightingale*, in the context of the *fairy tale* is a symbol of sacrifice, whereas the *Rose* the symbol of love. Love cannot bloom in the signifying sphere without sacrifice.

One more visual dimension is that all the three book covers construe the elements of the design, i.e. the forms, lines, colours and values. These elements are artistically arranged or distributed to create the illusion of reality; they are the artistic representations of reality.

The blue, in the Book Cover (1) is the representation of that romantic love between the Fisherman and the little Mermaid. The silver in Book Cover (2) represents romantic death, while the thorn pierces the heart of the Nightingale while singing to create the Red Rose. The blue in Book Cover (3) is the representation of the wide limitless space for human love, while the sign of the *Happy Prince* is foregrounded in the design to represent human passion and devotion.

The most revealing feature in the book covers, as the semiotic analyses have explored, is the unification of the verbal system (language sigs) and the visual system (pictures). This unification gives the sense that visual signs are analogous to the language signs. Though they are different in sign vehicle (written language and

colourful design), these signs are parallel in signification. The signifier stands for different signifieds. The blue in the designs, for instance, does not refer to itself, but to something other than itself. The blue might represent purity, romance, idealism, impossibility, etc.

The values in both the verbal and the visual texts come from the fact that these signs are based on the principle of biarism or binary opposition which is the most significant relationship in the theory of signification, i.e. semiotics. In addition, the value in the chosen book covers are fundamentally aesthetic; the aesthetic values stand at the top of the scale of values in the worldwide literary works of art as that of the *fairy tales*. There is no aesthetic value existent outside the universe of art so long artistic works of art are the creation of creative imagination.

The semiotic analyses of *The Fisherman and His Soul, the Nightingale and the Rose* and *The Happy Prince* have brilliantly shown that the structures of these texts are parallel in signification, thought they are different in the mode of expression, the language signs and the pictorial signs are the representations of the real world in its various forms and human situations. Love, being a sign and a value, is dominant in all these stories, whether the ego's impossible love, as in *The Fisherman and His Soul*, or the selfish love, as in *The Nightingale and the Rose*, or love for humanity, as in *The Happy Prince*. Having implemented human values in their artistic forms, Wilde's *fairy tales* are doubtless artistic universals.

The language symbols in the verbal signs are the correlative for the colour equivalent. The verbal signs, *seashore, waves, water, crystal* in their sign vehicles (language) are the verbal equivalents to the blue in its sign vehicle (painting). These symmetrical systems could be analyzed in terms of the theory of signification, they are based on the principle of analogy. All systems, in essence, are forms of meaning. They are forms of culture and, more importantly, forms of

signification. They derive their values from the context of meaning. Here, the study witnesses parallel structures of verbal semiotics and visual semiotics.

The language signs are equivalents to the visual signs in the design. If the context of meaning in the verbal system is derived from the signs and their co-occurrence in the language structure, the context of meaning in the visual art of painting is derived from the colours which build up the illusion of reality. In this light, there is an analogy between the language sign system and the visual sign system, on one hand, and there is an analogy between the micro-sphere (the text) and the macro-sphere (reality/culture).

Though the system of signs in Wilde's fairy tales are fundamentally syntagmatic (linear in characteristic) and the picture sign system is paradigmatic (associative in construction), the two signifying systems will operate reciprocally to interpret the principles underlying the structures(s) of the fairy tales. There is a sort of signifying correlative between the language signs and the picture signs in Wilde's selected linguistics data.

5.2 Recommendations

Being a new quantative-qualitative research, this study may identify unique points in quest for literary texts from a semiotic stance.

1. Though literary texts are made of language, they can yield themselves to semiotic analysis in terms of the theory of signification. This is true, not only to the short stories, but also to the fiction, for example, Dan Brown ‘s novels
2. The study of the verbal-visual codes in the structures of the universe, literary or non-literary, is helpful to understand the signs of the world we live in.
3. A literary text, being a unit of meaning, can be explored stylistically and semiotically at the same time. The signs in the literary text function as expressive and impressive devices in transmitting the writer’s visions and worldviews.

5.3 Suggestions for Further Studies

In the light of the conclusions, the following points are thought to be of use to the forthcoming researches in the field of semiotics or the theory of signification.

a. The semiotics of fables is a new field in the Iraqi academic studies. It explores the levels underlying the structures of these stories. These narrative texts can be explored by different semiotic approaches.

b. The semiotics of roses (i.e. zoosemiotics) is an interesting field by and through which the researcher(s) can analyze the forms and colours of the Iraqi plants in Iraqi gardens and their relationships to the tropical environment in the area.

c. Semiotics of movies is a fertile field that researcher(s) can securitize the titles, the shoots and the colours in Hollywood or Bollywood films.

APPENDICES

I THE FISHERMAN AND HIS SOUL

Every evening the young Fisherman went out upon the sea, and threw his nets into the water.

When the wind blew from the land he caught nothing, or but little at best, for it was a bitter and black-winged wind, and rough waves rose up to meet it. But when the wind blew to the shore, the fish came in from the deep, and swam into the meshes of his nets, and he took them to the market-place and sold them.

Every evening he went out upon the sea, and one evening the net was so heavy that hardly could he draw it into the boat. And he laughed, and said to himself, 'Surely I have caught all the fish that swim, or snared some dull monster that will be a marvel to men, or something of horror that the great Queen will desire,' and putting forth all his strength, he tugged at the coarse ropes till, like lines of blue enamel round a vase of bronze, the long veins rose up on his arms. He tugged at the thin ropes, and nearer and nearer came the circle of flat corks, and the net rose at last to the top of the water.

But no fish at all was in it, nor any monster or thing of horror, but only a little Mermaid lying fast asleep.

Her hair was as a wet fleece of gold, and each separate hair as a thread of fine gold in a cup of glass. Her body was as white ivory, and her tail was of silver and pearl. Silver and pearl was her tail, and the green weeds of the sea coiled round it; and like sea-shells were her ears, and her lips were like sea-coral. The cold waves dashed over her cold breasts, and the salt glistened upon her eyelids.

So beautiful was she that when the young Fisherman saw her he was filled with wonder, and he put out his hand and drew the net close to him, and leaning over the side he clasped her in his arms. And when he touched her, she gave a cry

like a startled sea-gull, and woke, and looked at him in terror with her mauve-amethyst eyes, and struggled that she might escape. But he held her tightly to him, and would not suffer her to depart.

And when she saw that she could in no way escape from him, she began to weep, and said, ‘I pray thee let me go, for I am the only daughter of a King, and my father is aged and alone.’

But the young Fisherman answered, ‘I will not let thee go save thou makest me a promise that whenever I call thee, thou wilt come and sing to me, for the fish delight to listen to the song of the Sea-folk, and so shall my nets be full.’ ‘Wilt thou in very truth let me go, if I promise thee this?’ cried the Mermaid. ‘In very truth I will let thee go,’ said the young Fisherman.

So she made him the promise he desired, and sware it by the oath of the Sea-folk. And he loosened his arms from about her, and she sank down into the water, trembling with a strange fear.

Every evening the young Fisherman went out upon the sea, and called to the Mermaid, and she rose out of the water and sang to him. Round and round her swam the dolphins, and the wild gulls wheeled above her head.

And she sang a marvellous song. For she sang of the Sea-folk who drive their flocks from cave to cave, and carry the little calves on their shoulders; of the Tritons who have long green beards, and hairy breasts, and blow through twisted conchs when the King passes by; of the palace of the King which is all of amber, with a roof of clear emerald, and a pavement of bright pearl; and of the gardens of the sea where the great filigrane fans of coral wave all day long, and the fish dart about like silver birds, and the anemones cling to the rocks, and the pinks bourgeon in the ribbed yellow sand. She sang of the big whales that come down from the north seas and have sharp icicles hanging to their fins; of the Sirens who tell of such wonderful things that the merchants have to stop their ears with wax lest they should hear them, and leap into the water and be drowned; of the sunken galleys

with their tall masts, and the frozen sailors clinging to the rigging, and the mackerel swimming in and out of the open portholes; of the little barnacles who are great travellers, and cling to the keels of the ships and go round and round the world; and of the cuttlefish who live in the sides of the cliffs and stretch out their long black arms, and can make night come when they will it. She sang of the nautilus who has a boat of her own that is carved out of an opal and steered with a silken sail; of the happy Mermen who play upon harps and can charm the great Kraken to sleep; of the little children who catch hold of the slippery porpoises and ride laughing upon their backs; of the Mermaids who lie in the white foam and hold out their arms to the mariners; and of the sea-lions with their curved tusks, and the sea-horses with their floating manes.

And as she sang, all the tunny-fish came in from the deep to listen to her, and the young Fisherman threw his nets round them and caught them, and others he took with a spear. And when his boat was well-laden, the Mermaid would sink down into the sea, smiling at him.

Yet would she never come near him that he might touch her. Oftentimes he called to her and prayed of her, but she would not; and when he sought to seize her she dived into the water as a seal might dive, nor did he see her again that day. And each day the sound of her voice became sweeter to his ears. So sweet was her voice that he forgot his nets and his cunning, and had no care of his craft. Vermilion-finned and with eyes of bossy gold, the tunnies went by in shoals, but he heeded them not. His spear lay by his side unused, and his baskets of plaited osier were empty. With lips parted, and eyes dim with wonder, he sat idle in his boat and listened, listening till the sea-mists crept round him, and the wandering moon stained his brown limbs with silver.

And one evening he called to her, and said: ‘Little Mermaid, little Mermaid, I love thee. Take me for thy bridegroom, for I love thee.’

But the Mermaid shook her head. ‘Thou hast a human soul,’ she answered. ‘If only thou wouldst send away thy soul, then could I love thee.’

And the young Fisherman said to himself, ‘Of what use is my soul to me? I cannot see it. I may not touch it. I do not know it. Surely I will send it away from me, and much gladness shall be mine.’ And a cry of joy broke from his lips, and standing up in the painted boat, he held out his arms to the Mermaid. ‘I will send my soul away,’ he cried, ‘and you shall be my bride, and I will be thy bridegroom, and in the depth of the sea we will dwell together, and all that thou hast sung of thou shalt show me, and all that thou desirest I will do, nor shall our lives be divided. And the little Mermaid laughed for pleasure and hid her face in her hands.

‘But how shall I send my soul from me?’ cried the young Fisherman. ‘Tell me how I may do it, and lo! it shall be done.’

‘Alas! I know not,’ said the little Mermaid: ‘the Sea-folk have no souls.’ And she sank down into the deep, looking wistfully at him.

Now early on the next morning, before the sun was the span of a man’s hand above the hill, the young Fisherman went to the house of the Priest and knocked three times at the door.

The novice looked out through the wicket, and when he saw who it was, he drew back the latch and said to him, ‘Enter.’

And the young Fisherman passed in, and knelt down on the sweet-smelling rushes of the floor, and cried to the Priest who was reading out of the Holy Book and said to him, ‘Father, I am in love with one of the Sea-folk, and my soul hindereth me from having my desire. Tell me how I can send my soul away from me, for in truth I have no need of it. Of what value is my soul to me? I cannot see it. I may not touch it. I do not know it.’

And the Priest beat his breast, and answered, ‘Alack, alack, thou art mad, or hast eaten of some poisonous herb, for the soul is the noblest part of man, and was given to us by God that we should nobly use it. There is no thing more precious

than a human soul, nor any earthly thing that can be weighed with it. It is worth all the gold that is in the world, and is more precious than the rubies of the kings. Therefore, my son, think not any more of this matter, for it is a sin that may not be forgiven. And as for the Sea-folk, they are lost, and they who would traffic with them are lost also. They are as the beasts of the field that know not good from evil, and for them the Lord has not died.'

The young Fisherman's eyes filled with tears when he heard the bitter words of the Priest, and he rose up from his knees and said to him, 'Father, the Fauns live in the forest and are glad, and on the rocks sit the Mermen with their harps of red gold. Let me be as they are, I beseech thee, for their days are as the days of flowers. And as for my soul, what doth my soul profit me, if it stands between me and the thing that I love?'

'The love of the body is vile,' cried the Priest, knitting his brows, 'and vile and evil are the pagan things God suffers to wander through His world. Accursed be the Fauns of the woodland, and accursed be the singers of the sea! I have heard them at night-time, and they have sought to lure me from my beads. They tap at the window, and laugh. They whisper into my ears the tale of their perilous joys. They tempt me with temptations, and when I would pray they make mouths at me. They are lost, I tell thee, they are lost. For them there is no heaven nor hell, and in neither shall they praise God's name.'

'Father,' cried the young Fisherman, 'thou knowest not what thou sayest. Once in my net I snared the daughter of a King. She is fairer than the morning star, and whiter than the moon. For her body I would give my soul, and for her love I would surrender heaven. Tell me what I ask of thee, and let me go in peace.'

'Away! Away!' cried the Priest: 'thy leman is lost, and thou shalt be lost with her.'

And he gave him no blessing, but drove him from his door. And the young Fisherman went down into the market-place, and he walked slowly, and with bowed head, as one who is in sorrow.

And when the merchants saw him coming, they began to whisper to each other, and one of them came forth to meet him, and called him by name, and said to him, 'What hast thou to sell?'

'I will sell thee my soul,' he answered. 'I pray thee buy it of me, for I am weary of it. Of what use is my soul to me? I cannot see it. I may not touch it. I do not know it.'

But the merchants mocked at him, and said, 'Of what use is a man's soul to us? It is not worth a clipped piece of silver. Sell us thy body for a slave, and we will clothe thee in sea-purple, and put a ring upon thy finger, and make thee the minion of the great Queen. But talk not of the soul, for to us it is nought, nor has it any value for our service.'

And the young Fisherman said to himself: 'How strange a thing this is! The Priest telleth me that the soul is worth all the gold in the world, and the merchants say that it is not worth a clipped piece of silver.' And he passed out of the market-place, and went down to the shore of the sea, and began to ponder on what he should do.

And at noon he remembered how one of his companions, who was a gatherer of samphire, had told him of a certain young Witch who dwelt in a cave at the head of the bay and was very cunning in her witcheries. And he set to and ran, so eager was he to get rid of his soul, and a cloud of dust followed him as he sped round the sand of the shore. By the itching of her palm the young Witch knew his coming, and she laughed and let down her red hair. With her red hair falling around her, she stood at the opening of the cave, and in her hand she had a spray of wild hemlock that was blossoming.

‘What d’ye lack? What d’ye lack?’ she cried, as he came panting up the steep, and bent down before her. ‘Fish for thy net, when the wind is foul? I have a little reed-pipe, and when I blow on it the mullet come sailing into the bay. But it has a price, pretty boy, it has a price. What d’ye lack? What d’ye lack? A storm to wreck the ships, and wash the chests of rich treasure ashore? I have more storms than the wind has, for I serve one who is stronger than the wind, and with a sieve and a pail of water I can send the great galleys to the bottom of the sea. But I have a price, pretty boy, I have a price. What d’ye lack? What d’ye lack? I know a flower that grows in the valley, none knows it but I. It has purple leaves, and a star in its heart, and its juice is as white as milk. Shouldst thou touch with this flower the hard lips of the Queen, she would follow thee all over the world. Out of the bed of the King she would rise, and over the whole world she would follow thee. And it has a price, pretty boy, it has a price. What d’ye lack? What d’ye lack? I can pound a toad in a mortar, and make broth of it, and stir the broth with a dead man’s hand. Sprinkle it on thine enemy while he sleeps, and he will turn into a black viper, and his own mother will slay him. With a wheel I can draw the Moon from heaven, and in a crystal I can show thee Death. What d’ye lack? What d’ye lack? Tell me thy desire, and I will give it thee, and thou shalt pay me a price, pretty boy, thou shalt pay me a price.’

‘My desire is but for a little thing,’ said the young Fisherman, ‘yet hath the Priest been wroth with me, and driven me forth. It is but for a little thing, and the merchants have mocked at me, and denied me. Therefore am I come to thee, though men call thee evil, and whatever be thy price I shall pay it.’

‘What wouldst thou?’ asked the Witch, coming near to him.

‘I would send my soul away from me,’ answered the young Fisherman.

The Witch grew pale, and shuddered, and hid her face in her blue mantle. ‘Pretty boy, pretty boy,’ she muttered, ‘that is a terrible thing to do.’

He tossed his brown curls and laughed. ‘My soul is nought to me,’ he answered. ‘I cannot see it. I may not touch it. I do not know it.’

‘What wilt thou give me if I tell thee?’ asked the Witch, looking down at him with her beautiful eyes.

‘Five pieces of gold,’ he said, ‘and my nets, and the wattled house where I live, and the painted boat in which I sail. Only tell me how to get rid of my soul, and I will give thee all that I possess.’

She laughed mockingly at him, and struck him with the spray of hemlock. ‘I can turn the autumn leaves into gold,’ she answered, ‘and I can weave the pale moonbeams into silver if I will it. He whom I serve is richer than all the kings of this world, and has their dominions.’

‘What then shall I give thee,’ he cried, ‘if thy price be neither gold nor silver?’

The Witch stroked his hair with her thin white hand. ‘Thou must dance with me, pretty boy,’ she murmured, and she smiled at him as she spoke.

‘Nought but that?’ cried the young Fisherman in wonder and he rose to his feet.

‘Nought but that,’ she answered, and she smiled at him again.

‘Then at sunset in some secret place we shall dance together,’ he said, ‘and after that we have danced thou shalt tell me the thing which I desire to know.’

She shook her head. ‘When the moon is full, when the moon is full,’ she muttered. Then she peered all round, and listened. A blue bird rose screaming from its nest and circled over the dunes, and three spotted birds rustled through the coarse grey grass and whistled to each other. There was no other sound save the sound of a wave fretting the smooth pebbles below. So she reached out her hand, and drew him near to her and put her dry lips close to his ear.

‘To-night thou must come to the top of the mountain,’ she whispered. ‘It is a Sabbath, and He will be there.’

The young Fisherman started and looked at her, and she showed her white teeth and laughed. ‘Who is He of whom thou speakest?’ he asked.

‘It matters not,’ she answered. ‘Go thou to-night, and stand under the branches of the hornbeam, and wait for my coming. If a black dog run towards thee, strike it with a rod of willow, and it will go away. If an owl speak to thee, make it no answer. When the moon is full I shall be with thee, and we will dance together on the grass.’

‘But wilt thou swear to me to tell me how I may send my soul from me?’ he made question.

She moved out into the sunlight, and through her red hair rippled the wind. ‘By the hoofs of the goat I swear it,’ she made answer.

‘Thou art the best of the witches,’ cried the young Fisherman, ‘and I will surely dance with thee to-night on the top of the mountain. I would indeed that thou hadst asked of me either gold or silver. But such as thy price is thou shalt have it, for it is but a little thing.’ And he doffed his cap to her, and bent his head low, and ran back to the town filled with a great joy. And the Witch watched him as he went, and when he had passed from her sight she entered her cave, and having taken a mirror from a box of carved cedarwood, she set it up on a frame, and burned vervain on lighted charcoal before it, and peered through the coils of the smoke. And after a time she clenched her hands in anger. ‘He should have been mine,’ she muttered, ‘I am as fair as she is.’

And that evening, when the moon had risen, the young Fisherman climbed up to the top of the mountain, and stood under the branches of the hornbeam. Like a targe of polished metal the round sea lay at his feet, and the shadows of the fishing-boats moved in the little bay. A great owl, with yellow sulphurous eyes, called to him by his name, but he made it no answer. A black dog ran towards him and snarled. He struck it with a rod of willow, and it went away whining.

At midnight the witches came flying through the air like bats. ‘Phew!’ they cried, as they lit upon the ground, ‘there is some one here we know not!’ and they sniffed about, and chattered to each other, and made signs. Last of all came the young Witch, with her red hair streaming in the wind. She wore a dress of gold tissue embroidered with peacocks’ eyes, and a little cap of green velvet was on her head.

‘Where is he, where is he?’ shrieked the witches when they saw her, but she only laughed, and ran to the hornbeam, and taking the Fisherman by the hand she led him out into the moonlight and began to dance.

Round and round they whirled, and the young Witch jumped so high that he could see the scarlet heels of her shoes. Then right across the dancers came the sound of the galloping of a horse, but no horse was to be seen, and he felt afraid.

‘Faster,’ cried the Witch, and she threw her arms about his neck, and her breath was hot upon his face. ‘Faster, faster!’ she cried, and the earth seemed to spin beneath his feet, and his brain grew troubled, and a great terror fell on him, as of some evil thing that was watching him, and at last he became aware that under the shadow of a rock there was a figure that had not been there before.

It was a man dressed in a suit of black velvet, cut in the Spanish fashion. His face was strangely pale, but his lips were like a proud red flower. He seemed weary, and was leaning back toying in a listless manner with the pommel of his dagger. On the grass beside him lay a plumed hat, and a pair of riding-gloves gauntleted with gilt lace, and sewn with seed-pearls wrought into a curious device. A short cloak lined with sables hang from his shoulder, and his delicate white hands were gemmed with rings. Heavy eyelids drooped over his eyes.

The young Fisherman watched him, as one snared in a spell. At last their eyes met, and wherever he danced it seemed to him that the eyes of the man were upon him. He heard the Witch laugh, and caught her by the waist, and whirled her madly round and round.

Suddenly a dog bayed in the wood, and the dancers stopped, and going up two by two, knelt down, and kissed the man's hands. As they did so, a little smile touched his proud lips, as a bird's wing touches the water and makes it laugh. But there was disdain in it. He kept looking at the young Fisherman.

'Come! let us worship,' whispered the Witch, and she led him up, and a great desire to do as she besought him seized on him, and he followed her. But when he came close, and without knowing why he did it, he made on his breast the sign of the Cross, and called upon the holy name.

No sooner had he done so than the witches screamed like hawks and flew away, and the pallid face that had been watching him twitched with a spasm of pain. The man went over to a little wood, and whistled. A jennet with silver trappings came running to meet him. As he leapt upon the saddle he turned round, and looked at the young Fisherman sadly.

And the Witch with the red hair tried to fly away also, but the Fisherman caught her by her wrists, and held her fast.

'Loose me,' she cried, 'and let me go. For thou hast named what should not be named, and shown the sign that may not be looked at.'

'Nay,' he answered, 'but I will not let thee go till thou hast told me the secret.'

'What secret?' said the Witch, wrestling with him like a wild cat, and biting her foam-flecked lips.

'Thou knowest,' he made answer.

Her grass-green eyes grew dim with tears, and she said to the Fisherman, 'Ask me anything but that!'

He laughed, and held her all the more tightly.

And when she saw that she could not free herself, she whispered to him, 'Surely I am as fair as the daughters of the sea, and as comely as those that dwell in the blue waters,' and she fawned on him and put her face close to his.

But he thrust her back frowning, and said to her, ‘If thou keepest not the promise that thou madest to me I will slay thee for a false witch.’

She grew grey as a blossom of the Judas tree, and shuddered. ‘Be it so,’ she muttered. ‘It is thy soul and not mine. Do with it as thou wilt.’ And she took from her girdle a little knife that had a handle of green viper’s skin, and gave it to him.

‘What shall this serve me?’ he asked of her, wondering.

She was silent for a few moments, and a look of terror came over her face. Then she brushed her hair back from her forehead, and smiling strangely she said to him, ‘What men call the shadow of the body is not the shadow of the body, but is the body of the soul. Stand on the sea-shore with thy back to the moon, and cut away from around thy feet thy shadow, which is thy soul’s body, and bid thy soul leave thee, and it will do so.’

The young Fisherman trembled. ‘Is this true?’ he murmured.

‘It is true, and I would that I had not told thee of it,’ she cried, and she clung to his knees weeping.

He put her from him and left her in the rank grass, and going to the edge of the mountain he placed the knife in his belt and began to climb down.

And his Soul that was within him called out to him and said, ‘Lo! I have dwelt with thee for all these years, and have been thy servant. Send me not away from thee now, for what evil have I done thee?’

And the young Fisherman laughed. ‘Thou hast done me no evil, but I have no need of thee,’ he answered. ‘The world is wide, and there is Heaven also, and Hell, and that dim twilight house that lies between. Go wherever thou wilt, but trouble me not, for my love is calling to me.’

And his Soul besought him piteously, but he heeded it not, but leapt from crag to crag, being sure-footed as a wild goat, and at last he reached the level ground and the yellow shore of the sea.

Bronze-limbed and well-knit, like a statue wrought by a Grecian, he stood on the sand with his back to the moon, and out of the foam came white arms that beckoned to him, and out of the waves rose dim forms that did him homage.

Before him lay his shadow, which was the body of his soul, and behind him hung the moon in the honey-coloured air.

And his Soul said to him, 'If indeed thou must drive me from thee, send me not forth without a heart. The world is cruel, give me thy heart to take with me.'

He tossed his head and smiled. 'With what should I love my love if I gave thee my heart?' he cried.

'Nay, but be merciful,' said his Soul: 'give me thy heart, for the world is very cruel, and I am afraid.'

'My heart is my love's,' he answered, 'therefore tarry not, but get thee gone.'

'Should I not love also?' asked his Soul.

'Get thee gone, for I have no need of thee,' cried the young Fisherman, and he took the little knife with its handle of green viper's skin, and cut away his shadow from around his feet, and it rose up and stood before him, and looked at him, and it was even as himself.

He crept back, and thrust the knife into his belt, and a feeling of awe came over him. 'Get thee gone,' he murmured, 'and let me see thy face no more.'

'Nay, but we must meet again,' said the Soul. Its voice was low and flute-like, and its lips hardly moved while it spake.

'How shall we meet?' cried the young Fisherman. 'Thou wilt not follow me into the depths of the sea?'

'Once every year I will come to this place, and call to thee,' said the Soul. 'It may be that thou wilt have need of me.'

'What need should I have of thee?' cried the young Fisherman, 'but be it as thou wilt,' and he plunged into the waters and the Tritons blew their horns and the

little Mermaid rose up to meet him, and put her arms around his neck and kissed him on the mouth.

And the Soul stood on the lonely beach and watched them. And when they had sunk down into the sea, it went weeping away over the marshes.

And after a year was over the Soul came down to the shore of the sea and called to the young Fisherman, and he rose out of the deep, and said, 'Why dost thou call to me?'

And the Soul answered, 'Come nearer, that I may speak with thee, for I have seen marvellous things.'

So he came nearer, and couched in the shallow water, and leaned his head upon his hand and listened.

And the Soul said to him, 'When I left thee I turned my face to the East and journeyed. From the East cometh everything that is wise. Six days I journeyed, and on the morning of the seventh day I came to a hill that is in the country of the Tartars. I sat down under the shade of a tamarisk tree to shelter myself from the sun. The land was dry and burnt up with the heat. The people went to and fro over the plain like flies crawling upon a disk of polished copper.

'When it was noon a cloud of red dust rose up from the flat rim of the land. When the Tartars saw it, they strung their painted bows, and having leapt upon their little horses they galloped to meet it. The women fled screaming to the waggons, and hid themselves behind the felt curtains.

'At twilight the Tartars returned, but five of them were missing, and of those that came back not a few had been wounded. They harnessed their horses to the waggons and drove hastily away. Three jackals came out of a cave and peered after them. Then they sniffed up the air with their nostrils, and trotted off in the opposite direction.

'When the moon rose I saw a camp-fire burning on the plain, and went towards it.

A company of merchants were seated round it on carpets. Their camels were picketed behind them, and the negroes who were their servants were pitching tents of tanned skin upon the sand, and making a high wall of the prickly pear.

‘As I came near them, the chief of the merchants rose up and drew his sword, and asked me my business.

‘I answered that I was a Prince in my own land, and that I had escaped from the Tartars, who had sought to make me their slave. The chief smiled, and showed me five heads fixed upon long reeds of bamboo.

‘Then he asked me who was the prophet of God, and I answered him Mohammed.

‘When he heard the name of the false prophet, he bowed and took me by the hand, and placed me by his side. A negro brought me some mare’s milk in a wooden dish, and a piece of lamb’s flesh roasted.

‘At daybreak we started on our journey. I rode on a red-haired camel by the side of the chief, and a runner ran before us carrying a spear. The men of war were on either hand, and the mules followed with the merchandise. There were forty camels in the caravan, and the mules were twice forty in number.

‘We went from the country of the Tartars into the country of those who curse the Moon. We saw the Gryphons guarding their gold on the white rocks, and the scaled Dragons sleeping in their caves. As we passed over the mountains we held our breath lest the snows might fall on us, and each man tied a veil of gauze before his eyes. As we passed through the valleys the Pygmies shot arrows at us from the hollows of the trees, and at night-time we heard the wild men beating on their drums. When we came to the Tower of Apes we set fruits before them, and they did not harm us. When we came to the Tower of Serpents we gave them warm milk in howls of brass, and they let us go by. Three times in our journey we came to the banks of the Oxus. We crossed it on rafts of wood with great bladders of blown

hide. The river-horses raged against us and sought to slay us. When the camels saw them they trembled.

‘The kings of each city levied tolls on us, but would not suffer us to enter their gates. They threw us bread over the walls, little maize-cakes baked in honey and cakes of fine flour filled with dates. For every hundred baskets we gave them a bead of amber.

‘When the dwellers in the villages saw us coming, they poisoned the wells and fled to the hill-summits. We fought with the Magadae who are born old, and grow younger and younger every year, and die when they are little children; and with the Laktroi who say that they are the sons of tigers, and paint themselves yellow and black; and with the Aurantes who bury their dead on the tops of trees, and themselves live in dark caverns lest the Sun, who is their god, should slay them; and with the Krimnians who worship a crocodile, and give it earrings of green glass, and feed it with butter and fresh fowls; and with the Agazonbae, who are dog-faced; and with the Sibans, who have horses’ feet, and run more swiftly than horses. A third of our company died in battle, and a third died of want. The rest murmured against me, and said that I had brought them an evil fortune. I took a horned adder from beneath a stone and let it sting me. When they saw that I did not sicken they grew afraid.

‘In the fourth month we reached the city of Illel. It was night-time when we came to the grove that is outside the walls, and the air was sultry, for the Moon was travelling in Scorpion. We took the ripe pomegranates from the trees, and brake them, and drank their sweet juices. Then we lay down on our carpets, and waited for the dawn.

‘And at dawn we rose and knocked at the gate of the city. It was wrought out of red bronze, and carved with sea-dragons and dragons that have wings. The guards looked down from the battlements and asked us our business. The interpreter of the caravan answered that we had come from the island of Syria with

much merchandise. They took hostages, and told us that they would open the gate to us at noon, and bade us tarry till then.

‘When it was noon they opened the gate, and as we entered in the people came crowding out of the houses to look at us, and a crier went round the city crying through a shell. We stood in the market-place, and the negroes uncorded the bales of figured cloths and opened the carved chests of sycamore. And when they had ended their task, the merchants set forth their strange wares, the waxed linen from Egypt and the painted linen from the country of the Ethiops, the purple sponges from Tyre and the blue hangings from Sidon, the cups of cold amber and the fine vessels of glass and the curious vessels of burnt clay. From the roof of a house a company of women watched us. One of them wore a mask of gilded leather.

‘And on the first day the priests came and bartered with us, and on the second day came the nobles, and on the third day came the craftsmen and the slaves. And this is their custom with all merchants as long as they tarry in the city.

‘And we tarried for a moon, and when the moon was waning, I wearied and wandered away through the streets of the city and came to the garden of its god. The priests in their yellow robes moved silently through the green trees, and on a pavement of black marble stood the rose-red house in which the god had his dwelling. Its doors were of powdered lacquer, and bulls and peacocks were wrought on them in raised and polished gold. The tilted roof was of sea-green porcelain, and the jutting eaves were festooned with little bells. When the white doves flew past, they struck the bells with their wings and made them tinkle.

‘In front of the temple was a pool of clear water paved with veined onyx. I lay down beside it, and with my pale fingers I touched the broad leaves. One of the priests came towards me and stood behind me. He had sandals on his feet, one of soft serpent-skin and the other of birds’ plumage. On his head was a mitre of black

felt decorated with silver crescents. Seven yellows were woven into his robe, and his frizzed hair was stained with antimony.

‘After a little while he spake to me, and asked me my desire.

‘I told him that my desire was to see the god.

‘“The god is hunting,” said the priest, looking strangely at me with his small slanting eyes.

‘“Tell me in what forest, and I will ride with him,” I answered.

‘He combed out the soft fringes of his tunic with his long pointed nails. “The god is asleep,” he murmured.

‘“Tell me on what couch, and I will watch by him,” I answered.

‘“The god is at the feast,” he cried.

‘“If the wine be sweet I will drink it with him, and if it be bitter I will drink it with him also,” was my answer.

‘He bowed his head in wonder, and, taking me by the hand, he raised me up, and led me into the temple. ‘And in the first chamber I saw an idol seated on a throne of jasper bordered with great orient pearls. It was carved out of ebony, and in stature was of the stature of a man. On its forehead was a ruby, and thick oil dripped from its hair on to its thighs. Its feet were red with the blood of a newly-slain kid, and its loins girt with a copper belt that was studded with seven beryls.

‘And I said to the priest, “Is this the god?” And he answered me, “This is the god.”

‘“Show me the god,” I cried, “or I will surely slay thee.” And I touched his hand, and it became withered.

‘And the priest besought me, saying, “Let my lord heal his servant, and I will show him the god.”

‘So I breathed with my breath upon his hand, and it became whole again, and he trembled and led me into the second chamber, and I saw an idol standing on a lotus of jade hung with great emeralds. It was carved out of ivory, and in stature

was twice the stature of a man. On its forehead was a chrysolite, and its breasts were smeared with myrrh and cinnamon. In one hand it held a crooked sceptre of jade, and in the other a round crystal. It ware buskins of brass, and its thick neck was circled with a circle of selenites.

'And I said to the priest, "Is this the god?"

'And he answered me, "This is the god."

'"Show me the god," I cried, "or I will surely slay thee." And I touched his eyes, and they became blind.

'And the priest besought me, saying, "Let my lord heal his servant, and I will show him the god."

'So I breathed with my breath upon his eyes, and the sight came back to them, and he trembled again, and led me into the third chamber, and lo! there was no idol in it, nor image of any kind, but only a mirror of round metal set on an altar of stone.

'And I said to the priest, "Where is the god?"

'And he answered me: "There is no god but this mirror that thou seest, for this is the Mirror of Wisdom. And it reflecteth all things that are in heaven and on earth, save only the face of him who looketh into it. This it reflecteth not, so that he who looketh into it may be wise. Many other mirrors are there, but they are mirrors of Opinion. This only is the Mirror of Wisdom. And they who possess this mirror know everything, nor is there anything hidden from them. And they who possess it not have not Wisdom. Therefore is it the god, and we worship it." And I looked into the mirror, and it was even as he had said to me.

'And I did a strange thing, but what I did matters not, for in a valley that is but a day's journey from this place have I hidden the Mirror of Wisdom. Do but suffer me to enter into thee again and be thy servant, and thou shalt be wiser than all the wise men, and Wisdom shall be thine. Suffer me to enter into thee, and none will be as wise as thou.'

But the young Fisherman laughed. ‘Love is better than Wisdom,’ he cried, ‘and the little Mermaid loves me.’

‘Nay, but there is nothing better than Wisdom,’ said the Soul.

‘Love is better,’ answered the young Fisherman, and he plunged into the deep, and the Soul went weeping away over the marshes.

And after the second year was over, the Soul came down to the shore of the sea, and called to the young Fisherman, and he rose out of the deep and said, ‘Why dost thou call to me?’

And the Soul answered, ‘Come nearer, that I may speak with thee, for I have seen marvellous things. So he came nearer, and couched in the shallow water, and leaned his head upon his hand and listened.

And the Soul said to him, ‘When I left thee, I turned my face to the South and journeyed. From the South cometh everything that is precious. Six days I journeyed along the highways that lead to the city of Ashter, along the dusty red-dyed highways by which the pilgrims are wont to go did I journey, and on the morning of the seventh day I lifted up my eyes, and lo! the city lay at my feet, for it is in a valley.

‘There are nine gates to this city, and in front of each gate stands a bronze horse that neighs when the Bedouins come down from the mountains. The walls are cased with copper, and the watch-towers on the walls are roofed with brass. In every tower stands an archer with a bow in his hand. At sunrise he strikes with an arrow on a gong, and at sunset he blows through a horn of horn.

‘When I sought to enter, the guards stopped me and asked of me who I was. I made answer that I was a Dervish and on my way to the city of Mecca, where there was a green veil on which the Koran was embroidered in silver letters by the hands of the angels. They were filled with wonder, and entreated me to pass in.

‘Inside it is even as a bazaar. Surely thou shouldst have been with me. Across the narrow streets the gay lanterns of paper flutter like large butterflies.

When the wind blows over the roofs they rise and fall as painted bubbles do. In front of their booths sit the merchants on silken carpets. They have straight black beards, and their turbans are covered with golden sequins, and long strings of amber and carved peach-stones glide through their cool fingers. Some of them sell galbanum and nard, and curious perfumes from the islands of the Indian Sea, and the thick oil of red roses, and myrrh and little nail-shaped cloves. When one stops to speak to them, they throw pinches of frankincense upon a charcoal brazier and make the air sweet. I saw a Syrian who held in his hands a thin rod like a reed. Grey threads of smoke came from it, and its odour as it burned was as the odour of the pink almond in spring. Others sell silver bracelets embossed all over with creamy blue turquoise stones, and anklets of brass wire fringed with little pearls, and tigers' claws set in gold, and the claws of that gilt cat, the leopard, set in gold also, and earrings of pierced emerald, and finger-rings of hollowed jade. From the tea-houses comes the sound of the guitar, and the opium-smokers with their white smiling faces look out at the passers-by.

'Of a truth thou shouldst have been with me. The wine-sellers elbow their way through the crowd with great black skins on their shoulders. Most of them sell the wine of Schiraz, which is as sweet as honey. They serve it in little metal cups and strew rose leaves upon it. In the market-place stand the fruitsellers, who sell all kinds of fruit: ripe figs, with their bruised purple flesh, melons, smelling of musk and yellow as topazes, citrons and rose-apples and clusters of white grapes, round red-gold oranges, and oval lemons of green gold. Once I saw an elephant go by. Its trunk was painted with vermilion and turmeric, and over its ears it had a net of crimson silk cord. It stopped opposite one of the booths and began eating the oranges, and the man only laughed. Thou canst not think how strange a people they are.

When they are glad they go to the bird-sellers and buy of them a caged bird, and set it free that their joy may be greater, and when they are sad they scourge themselves with thorns that their sorrow may not grow less.

‘One evening I met some negroes carrying a heavy palanquin through the bazaar. It was made of gilded bamboo, and the poles were of vermilion lacquer studded with brass peacocks. Across the windows hung thin curtains of muslin embroidered with beetles’ wings and with tiny seed-pearls, and as it passed by a pale-faced Circassian looked out and smiled at me. I followed behind, and the negroes hurried their steps and scowled. But I did not care. I felt a great curiosity come over me.

‘At last they stopped at a square white house. There were no windows to it, only a little door like the door of a tomb. They set down the palanquin and knocked three times with a copper hammer. An Armenian in a caftan of green leather peered through the wicket, and when he saw them he opened, and spread a carpet on the ground, and the woman stepped out. As she went in, she turned round and smiled at me again. I had never seen any one so pale.

‘When the moon rose I returned to the same place and sought for the house, but it was no longer there. When I saw that, I knew who the woman was, and wherefore she had smiled at me.

‘Certainly thou shouldst have been with me. On the feast of the New Moon the young Emperor came forth from his palace and went into the mosque to pray. His hair and beard were dyed with rose-leaves, and his cheeks were powdered with a fine gold dust. The palms of his feet and hands were yellow with saffron.

‘At sunrise he went forth from his palace in a robe of silver, and at sunset he returned to it again in a robe of gold. The people flung themselves on the ground and hid their faces, but I would not do so. I stood by the stall of a seller of dates and waited. When the Emperor saw me, he raised his painted eyebrows and stopped. I stood quite still, and made him no obeisance. The people marvelled at my boldness,

and counselled me to flee from the city. I paid no heed to them, but went and sat with the sellers of strange gods, who by reason of their craft are abominated. When I told them what I had done, each of them gave me a god and prayed me to leave them.

‘That night, as I lay on a cushion in the tea-house that is in the Street of Pomegranates, the guards of the Emperor entered and led me to the palace. As I went in they closed each door behind me, and put a chain across it. Inside was a great court with an arcade running all round. The walls were of white alabaster, set here and there with blue and green tiles. The pillars were of green marble, and the pavement of a kind of peach-blossom marble. I had never seen anything like it before.

‘As I passed across the court two veiled women looked down from a balcony and cursed me. The guards hastened on, and the butts of the lances rang upon the polished floor. They opened a gate of wrought ivory, and I found myself in a watered garden of seven terraces. It was planted with tulip-cups and moonflowers, and silver-studded aloes. Like a slim reed of crystal a fountain hung in the dusky air. The cypress-trees were like burnt-out torches. From one of them a nightingale was singing.

‘At the end of the garden stood a little pavilion. As we approached it two eunuchs ca Their fat bodies swayed as they walked, and they glanced curiously at me with their yellow-lidded eyes. One of them drew aside the captain of the guard, and in a low voice whispered to him. The other kept munching scented pastilles, which he took with an affected gesture out of an oval box of lilac enamel.

‘After a few moments the captain of the guard dismissed the soldiers. They went back to the palace, the eunuchs following slowly behind and plucking the sweet mulberries from the trees as they passed. Once the elder of the two turned round, and smiled at me with an evil smile.

‘Then the captain of the guard motioned me towards the entrance of the pavilion. I walked on without trembling, and drawing the heavy curtain aside I entered in.

‘The young Emperor was stretched on a couch of dyed lion skins, and a gerfalcon perched upon his wrist. Behind him stood a brass-turbaned Nubian, naked down to the waist, and with heavy earrings in his split ears. On a table by the side of the couch lay a mighty scimitar of steel.

‘When the Emperor saw me he frowned, and said to me, “What is thy name? Knowest thou not that I am Emperor of this city?” But I made him no answer.

‘He pointed with his finger at the scimitar, and the Nubian seized it, and rushing forward struck at me with great violence. The blade whizzed through me, and did me no hurt. The man fell sprawling on the floor, and when he rose up his teeth chattered with terror and he hid himself behind the couch.

‘The Emperor leapt to his feet, and taking a lance from a stand of arms, he threw it at me. I caught it in its flight, and brake the shaft into two pieces. He shot at me with an arrow, but I held up my hands and it stopped in mid-air. Then he drew a dagger from a belt of white leather, and stabbed the Nubian in the throat lest the slave should tell of his dishonour. The man writhed like a trampled snake, and a red foam bubbled from his lips.

‘As soon as he was dead the Emperor turned to me, and when he had wiped away the bright sweat from his brow with a little napkin of purfled and purple silk, he said to me, “Art thou a prophet, that I may not harm thee, or the son of a prophet, that I can do thee no hurt? I pray thee leave my city to-night, for while thou art in it I am no longer its lord.”

‘And I answered him, “I will go for half of thy treasure. Give me half of thy treasure, and I will go away.”

‘He took me by the hand, and led me out into the garden. When the captain of the guard saw me, he wondered. When the eunuchs saw me, their knees shook and they fell upon the ground in fear.

‘There is a chamber in the palace that has eight walls of red porphyry, and a brass-sealed ceiling hung with lamps. The Emperor touched one of the walls and it opened, and we passed down a corridor that was lit with many torches. In niches upon each side stood great wine-jars filled to the brim with silver pieces. When we reached the centre of the corridor the Emperor spake the word that may not be spoken, and a granite door swung back on a secret spring, and he put his hands before his face lest his eyes should be dazzled.

‘Thou couldst not believe how marvellous a place it was. There were huge tortoise-shells full of pearls, and hollowed moonstones of great size piled up with red rubies. The gold was stored in coffers of elephant-hide, and the gold-dust in leather bottles. There were opals and sapphires, the former in cups of crystal, and the latter in cups of jade. me out to meet us.

Round green emeralds were ranged in order upon thin plates of ivory, and in one corner were silk bags filled, some with turquoise-stones, and others with beryls. The ivory horns were heaped with purple amethysts, and the horns of brass with chalcedonies and sards. The pillars, which were of cedar, were hung with strings of yellow lynx-stones. In the flat oval shields there were carbuncles, both wine-coloured and coloured like grass. And yet I have told thee but a tithe of what was there.

‘And when the Emperor had taken away his hands from before his face he said to me: “This is my house of treasure, and half that is in it is thine, even as I promised to thee. And I will give thee camels and camel drivers, and they shall do thy bidding and take thy share of the treasure to whatever part of the world thou desirest to go. And the thing shall be done to-night, for I would not that the Sun, who is my father, should see that there is in my city a man whom I cannot slay.”

‘But I answered him, “The gold that is here is thine, and the silver also is thine, and thine are the precious jewels and the things of price. As for me, I have no need of these. Nor shall I take aught from thee but that little ring that thou wearest on the finger of thy hand.”

‘And the Emperor frowned. “It is but a ring of lead,” he cried, “nor has it any value. Therefore take thy half of the treasure and go from my city.”

‘“Nay,” I answered, “but I will take nought but that leaden ring, for I know what is written within it, and for what purpose.”

‘And the Emperor trembled, and besought me and said, “Take all the treasure and go from my city. The half that is mine shall be thine also.”

‘And I did a strange thing, but what I did matters not, for in a cave that is but a day’s journey from this place have, I hidden the Ring of Riches. It is but a day’s journey from this place, and it waits for thy coming. He who has this Ring is richer than all the kings of the world. Come therefore and take it, and the world’s riches shall be thine.’

But the young Fisherman laughed. ‘Love is better than Riches,’ he cried, ‘and the little Mermaid loves me.’

‘Nay, but there is nothing better than Riches,’ said the Soul.

‘Love is better,’ answered the young Fisherman, and he plunged into the deep, and the Soul went weeping away over the marshes.

And after the third year was over, the Soul came down to the shore of the sea, and called to the young Fisherman, and he rose out of the deep and said, ‘Why dost thou call to me?’

And the Soul answered, ‘Come nearer, that I may speak with thee, for I have seen marvellous things.’

So he came nearer, and couched in the shallow water, and leaned his head upon his hand and listened.

And the Soul said to him, ‘In a city that I know of there is an inn that standeth by a river. I sat there with sailors who drank of two different-coloured wines, and ate bread made of barley, and little salt fish served in bay leaves with vinegar. And as we sat and made merry, there entered to us an old man bearing a leathern carpet and a lute that had two horns of amber. And when he had laid out the carpet on the floor, he struck with a quill on the wire strings of his lute, and a girl whose face was veiled ran in and began to dance before us. Her face was veiled with a veil of gauze, but her feet were naked.

Naked were her feet, and they moved over the carpet like little white pigeons. Never have I seen anything so marvellous; and the city in which she dances is but a day’s journey from this place.’

Now when the young Fisherman heard the words of his Soul, he remembered that the little Mermaid had no feet and could not dance. And a great desire came over him, and he said to himself, ‘It is but a day’s journey, and I can return to my love,’ and he laughed, and stood up in the shallow water, and strode towards the shore.

And when he had reached the dry shore he laughed again, and held out his arms to his Soul. And his Soul gave a great cry of joy and ran to meet him, and entered into him, and the young Fisherman saw stretched before him upon the sand that shadow of the body that is the body of the Soul.

And his Soul said to him, ‘Let us not tarry, but get hence at once, for the Sea-gods are jealous, and have monsters that do their bidding.’

So they made haste, and all that night they journeyed beneath the moon, and all the next day they journeyed beneath the sun, and on the evening of the day they came to a city.

And the young Fisherman said to his Soul, ‘Is this the city in which she dances of whom thou didst speak to me?’

And his Soul answered him, ‘It is not this city, but another. Nevertheless let us enter in.’ So they entered in and passed through the streets, and as they passed through the Street of the Jewellers the young Fisherman saw a fair silver cup set forth in a booth. And his Soul said to him, ‘Take that silver cup and hide it.’

So he took the cup and hid it in the fold of his tunic, and they went hurriedly out of the city.

And after that they had gone a league from the city, the young Fisherman frowned, and flung the cup away, and said to his Soul, ‘Why didst thou tell me to take this cup and hide it, for it was an evil thing to do?’

But his Soul answered him, ‘Be at peace, be at peace.’

And on the evening of the second day they came to a city, and the young Fisherman said to his Soul, ‘Is this the city in which she dances of whom thou didst speak to me?’

And his Soul answered him, ‘It is not this city, but another. Nevertheless let us enter in.’ So they entered in and passed through the streets, and as they passed through the Street of the Sellers of Sandals, the young Fisherman saw a child standing by a jar of water. And his Soul said to him, ‘Smite that child.’ So he smote the child till it wept, and when he had done this they went hurriedly out of the city.

And after that they had gone a league from the city the young Fisherman grew wroth, and said to his Soul, ‘Why didst thou tell me to smite the child, for it was an evil thing to do?’

But his Soul answered him, ‘Be at peace, be at peace.’

And on the evening of the third day they came to a city, and the young Fisherman said to his Soul, ‘Is this the city in which she dances of whom thou didst speak to me?’

And his Soul answered him, ‘It may be that it is in this city, therefore let us enter in.’

So they entered in and passed through the streets, but nowhere could the young Fisherman find the river or the inn that stood by its side. And the people of the city looked curiously at him, and he grew afraid and said to his Soul, ‘Let us go hence, for she who dances with white feet is not here.

But his Soul answered, ‘Nay, but let us tarry, for the night is dark and there will be robbers on the way.’

So he sat him down in the market-place and rested, and after a time there went by a hooded merchant who had a cloak of cloth of Tartary, and bare a lantern of pierced horn at the end of a jointed reed. And the merchant said to him, ‘Why dost thou sit in the market-place, seeing that the booths are closed and the bales corded?’

And the young Fisherman answered him, ‘I can find no inn in this city, nor have I any kinsman who might give me shelter.’

‘Are we not all kinsmen?’ said the merchant. ‘And did not one God make us? Therefore come with me, for I have a guest-chamber.’

So the young Fisherman rose up and followed the merchant to his house. And when he had passed through a garden of pomegranates and entered into the house, the merchant brought him rose-water in a copper dish that he might wash his hands, and ripe melons that he might quench his thirst, and set a bowl of rice and a piece of roasted kid before him.

And after that he had finished, the merchant led him to the guest-chamber, and bade him sleep and be at rest. And the young Fisherman gave him thanks, and kissed the ring that was on his hand, and flung himself down on the carpets of dyed goat’s-hair. And when he had covered himself with a covering of black lamb’s-wool he fell asleep.

And three hours before dawn, and while it was still night, his Soul waked him and said to him, ‘Rise up and go to the room of the merchant, even to the room

in which he sleepeth, and slay him, and take from him his gold, for we have need of it.'

And the young Fisherman rose up and crept towards the room of the merchant, and over the feet of the merchant there was lying a curved sword, and the tray by the side of the merchant held nine purses of gold. And he reached out his hand and touched the sword, and when he touched it the merchant started and awoke, and leaping up seized himself the sword and cried to the young Fisherman, 'Dost thou return evil for good, and pay with the shedding of blood for the kindness that I have shown thee?'

And his Soul said to the young Fisherman, 'Strike him,' and he struck him so that he swooned and he seized then the nine purses of gold, and fled hastily through the garden of pomegranates, and set his face to the star that is the star of morning.

And when they had gone a league from the city, the young Fisherman beat his breast, and said to his Soul, 'Why didst thou bid me slay the merchant and take his gold? Surely thou art evil.'

But his Soul answered him, 'Be at peace, be at peace.'

'Nay,' cried the young Fisherman, 'I may not be at peace, for all that thou hast made me to do I hate. Thee also I hate, and I bid thee tell me wherefore thou hast wrought with me in this wise.'

And his Soul answered him, 'When thou didst send me forth into the world thou gavest me no heart, so I learned to do all these things and love them.'

'What sayest thou?' murmured the young Fisherman.

'Thou knowest,' answered his Soul, 'thou knowest it well. Hast thou forgotten that thou gavest me no heart? I trow not. And so trouble not thyself nor me, but be at peace, for there is no pain that thou shalt not give away, nor any pleasure that thou shalt not receive.

And when the young Fisherman heard these words he trembled and said to his Soul, ‘Nay, but thou art evil, and hast made me forget my love, and hast tempted me with temptations, and hast set my feet in the ways of sin.’

And his Soul answered him, ‘Thou hast not forgotten that when thou didst send me forth into the world thou gavest me no heart. Come, let us go to another city, and make merry, for we have nine purses of gold.’

But the young Fisherman took the nine purses of gold, and flung them down, and trampled on them.

‘Nay,’ he cried, ‘but I will have nought to do with thee, nor will I journey with thee anywhere, but even as I sent thee away before, so will I send thee away now, for thou hast wrought me no good.’ And he turned his back to the moon, and with the little knife that had the handle of green viper’s skin he strove to cut from his feet that shadow of the body which is the body of the Soul.

Yet his Soul stirred not from him, nor paid heed to his command, but said to him, ‘The spell that the Witch told thee avails thee no more, for I may not leave thee, nor mayest thou drive me forth. Once in his life may a man send his Soul away, but he who receiveth back his Soul must keep it with him for ever, and this is his punishment and his reward.’

And the young Fisherman grew pale and clenched his hands and cried, ‘She was a false Witch in that she told me not that.’

‘Nay,’ answered his Soul, ‘but she was true to Him she worships, and whose servant she will be ever.’

And when the young Fisherman knew that he could no longer get rid of his Soul, and that it was an evil Soul and would abide with him always, he fell upon the ground weeping bitterly.

And when it was day the young Fisherman rose up and said to his Soul, ‘I will bind my hands that I may not do thy bidding, and close my lips that I may not speak thy words, and I will return to the place where she whom I love has her

dwelling. Even to the sea will I return, and to the little bay where she is wont to sing, and I will call to her and tell her the evil I have done and the evil thou hast wrought on me.'

And his Soul tempted him and said, 'Who is thy love, that thou shouldst return to her? The world has many fairer than she is. There are the dancing-girls of Samaris who dance in the manner of all kinds of birds and beasts. Their feet are painted with henna, and in their hands they have little copper bells. They laugh while they dance, and their laughter is as clear as the laughter of water. Come with me and I will show them to thee. For what is this trouble of thine about the things of sin? Is that which is pleasant to eat not made for the eater? Is there poison in that which is sweet to drink? Trouble not thyself, but come with me to another city. There is a little city hard by in which there is a garden of tulip-trees. And there dwell in this comely garden white peacocks and peacocks that have blue breasts. Their tails when they spread them to the sun are like disks of ivory and like gilt disks. And she who feeds them dances for their pleasure, and sometimes she dances on her hands and at other times she dances with her feet. Her eyes are coloured with stibium, and her nostrils are shaped like the wings of a swallow. From a hook in one of her nostrils hangs a flower that is carved out of a pearl. She laughs while she dances, and the silver rings that are about her ankles tinkle like bells of silver. And so trouble not thyself any more, but come with me to this city.

But the young Fisherman answered not his Soul, but closed his lips with the seal of silence and with a tight cord bound his hands, and journeyed back to the place from which he had come, even to the little bay where his love had been wont to sing. And ever did his Soul tempt him by the way, but he made it no answer, nor would he do any of the wickedness that it sought to make him to do, so great was the power of the love that was within him.

And when he had reached the shore of the sea, he loosed the cord from his hands, and took the seal of silence from his lips, and called to the little Mermaid. But she came not to his call, though he called to her all day long and besought her.

And his Soul mocked him and said, ‘Surely thou hast but little joy out of thy love. Thou art as one who in time of death pours water into a broken vessel. Thou givest away what thou hast, and nought is given to thee in return. It were better for thee to come with me, for I know where the Valley of Pleasure lies, and what things are wrought there.’

But the young Fisherman answered not his Soul, but in a cleft of the rock he built himself a house of wattles, and abode there for the space of a year. And every morning he called to the Mermaid, and every noon he called to her again, and at night-time he spake her name. Yet never did she rise out of the sea to meet him, nor in any place of the sea could he find her though he sought for her in the caves and in the green water, in the pools of the tide and in the wells that are at the bottom of the deep. And ever did his Soul tempt him with evil, and whisper of terrible things. Yet did it not prevail against him, so great was the power of his love. And after the year was over, the Soul thought within himself, ‘I have tempted my master with evil, and his love is stronger than I am. I will tempt him now with good, and it may be that he will come with me.’

So he spake to the young Fisherman and said, ‘I have told thee of the joy of the world, and thou hast turned a deaf ear to me. Suffer me now to tell thee of the world’s pain, and it may be that thou wilt hearken. For of a truth pain is the Lord of this world, nor is there any one who escapes from its net. There be some who lack raiment, and others who lack bread. There be widows who sit in purple, and widows who sit in rags. To and fro over the fens go the lepers, and they are cruel to each other. The beggars go up and down on the highways, and their wallets are empty. Through the streets of the cities walks Famine, and the Plague sits at their gates. Come, let us go forth and mend these things, and make them not to be.

Wherefore shouldst thou tarry here calling to thy love, seeing she comes not to thy call? And what is love, that thou shouldst set this high store upon it?'

But the young Fisherman answered it nought, so great was the power of his love. And every morning he called to the Mermaid, and every noon he called to her again, and at night-time he spake her name. Yet never did she rise out of the sea to meet him, nor in any place of the sea could he find her, though he sought for her in the rivers of the sea, and in the valleys that are under the waves, in the sea that the night makes purple, and in the sea that the dawn leaves grey.

And after the second year was over, the Soul said to the young Fisherman at night-time, and as he sat in the wattled house alone, 'Lo! now I have tempted thee with evil, and I have tempted thee with good, and thy love is stronger than I am.

Wherefore will I tempt thee no longer, but I pray thee to suffer me to enter thy heart, that I may be one with thee even as before.'

'Surely thou mayest enter,' said the young Fisherman, 'for in the days when with no heart thou didst go through the world thou must have much suffered.'

'Alas!' cried his Soul, 'I can find no place of entrance, so compassed about with love is this heart of thine.'

'Yet I would that I could help thee,' said the young Fisherman.

And as he spake there came a great cry of mourning from the sea, even the cry that men hear when one of the Sea-folk is dead. And the young Fisherman leapt up, and left his wattled house, and ran down to the shore. And the black waves came hurrying to the shore, bearing with them a burden that was whiter than silver. White as the surf it was, and like a flower it tossed on the waves. And the surf took it from the waves, and the foam took it from the surf, and the shore received it, and lying at his feet the young Fisherman saw the body of the little Mermaid. Dead at his feet it was lying.

Weeping as one smitten with pain he flung himself down beside it, and he kissed the cold red of the mouth, and toyed with the wet amber of the hair. He flung

himself down beside it on the sand, weeping as one trembling with joy, and in his brown arms he held it to his breast. Cold were the lips, yet he kissed them. Salt was the honey of the hair, yet he tasted it with a bitter joy. He kissed the closed eyelids, and the wild spray that lay upon their cups was less salt than his tears.

And to the dead thing he made confession. Into the shells of its ears he poured the harsh wine of his tale. He put the little hands round his neck, and with his fingers he touched the thin reed of the throat. Bitter, bitter was his joy, and full of strange gladness was his pain.

The black sea came nearer, and the white foam moaned like a leper. With white claws of foam the sea grabbled at the shore. From the palace of the Sea-King came the cry of mourning again, and far out upon the sea the great Tritons blew hoarsely upon their horns.

'Flee away,' said his Soul, 'for ever doth the sea come nigher, and if thou tarriest it will slay thee. Flee away, for I am afraid, seeing that thy heart is closed against me by reason of the greatness of thy love. Flee away to a place of safety. Surely thou wilt not send me without a heart into another world?'

But the young Fisherman listened not to his Soul, but called on the little Mermaid and said, 'Love is better than wisdom, and more precious than riches, and fairer than the feet of the daughters of men. The fires cannot destroy it, nor can the waters quench it. I called on thee at dawn, and thou didst not come to my call. The moon heard thy name, yet hadst thou no heed of me. For evilly had I left thee, and to my own hurt had I wandered away. Yet ever did thy love abide with me, and ever was it strong, nor did aught prevail against it, though I have looked upon evil and looked upon good. And now that thou art dead, surely I will die with thee also.'

And his Soul besought him to depart, but he would not, so great was his love. And the sea came nearer, and sought to cover him with its waves, and when he knew that the end was at hand he kissed with mad lips the cold lips of the Mermaid, and the heart that was within him brake.

And as through the fulness of his love his heart did break, the Soul found an entrance and entered in, and was one with him even as before. And the sea covered the young Fisherman with its waves.

And in the morning the Priest went forth to bless the sea, for it had been troubled. And with him went the monks and the musicians, and the candle-bearers, and the swingers of censers, and a great company.

And when the Priest reached the shore he saw the young Fisherman lying drowned in the surf, and clasped in his arms was the body of the little Mermaid. And he drew back frowning, and having made the sign of the cross, he cried aloud and said, 'I will not bless the sea nor anything that is in it. Accursed be the Sea-folk, and accursed be all they who traffic with them. And as for him who for love's sake forsook God, and so lieth here with his leman slain by God's judgment, take up his body and the body of his leman, and bury them in the corner of the Field of the Fullers, and set no mark above them, nor sign of any kind, that none may know the place of their resting. For accursed were they in their lives, and accursed shall they be in their deaths also.'

And the people did as he commanded them, and in the corner of the Field of the Fullers, where no sweet herbs grew, they dug a deep pit, and laid the dead things within it.

And when the third year was over, and on a day that was a holy day, the Priest went up to the chapel, that he might show to the people the wounds of the Lord, and speak to them about the wrath of God.

And when he had robed himself with his robes, and entered in and bowed himself before the altar, he saw that the altar was covered with strange flowers that never had been seen before. Strange were they to look at, and of curious beauty, and their beauty troubled him, and their odour was sweet in his nostrils. And he felt glad, and understood not why he was glad.

And after that he had opened the tabernacle, and incensed the monstrance that was in it, and shown the fair wafer to the people, and hid it again behind the veil of veils, he began to speak to the people, desiring to speak to them of the wrath of God. But the beauty of the white flowers troubled him, and their odour was sweet in his nostrils, and there came another word into his lips, and he spake not of the wrath of God, but of the God whose name is Love.

And why he so spake, he knew not. And when he had finished his word the people wept, and the Priest went back to the sacristy, and his eyes were full of tears. And the deacons came in and began to unrobe him, and took from him the alb and the girdle, the maniple and the stole. And he stood as one in a dream.

And after that they had unrobed him, he looked at them and said, 'What are the flowers that stand on the altar, and whence do they come?'

And they answered him, 'What flowers they are we cannot tell, but they come from the corner of the Fullers' Field.' And the Priest trembled, and returned to his own house and prayed.

And in the morning, while it was still dawn, he went forth with the monks and the musicians, and the candle-bearers and the swingers of censers, and a great company, and came to the shore of the sea, and blessed the sea, and all the wild things that are in it. The Fauns also he blessed, and the little things that dance in the woodland, and the bright-eyed things that peer through the leaves.

All the things in God's world he blessed, and the people were filled with joy and wonder. Yet never again in the corner of the Fullers' Field grew flowers of any kind, but the field remained barren even as before. Nor came the Sea-folk into the bay as they had been wont to do, for they went to another part of the sea.

THE END

II THE NIGHTINGALE AND THE ROSE

"She said that she would dance with me if I brought her red roses," cried the young Student; "but in all my garden there is no red rose."

From her nest in the holm-oak tree the Nightingale heard him, and she looked out through the leaves, and wondered.

"No red rose in all my garden!" he cried, and his beautiful eyes filled with tears. "Ah, on what little things does happiness depend! I have read all that the wise men have written, and all the secrets of philosophy are mine, yet for want of a red rose is my life made wretched."

"Here at last is a true lover," said the Nightingale. "Night after night have I sung of him, though I knew him not: night after night have I told his story to the stars, and now I see him. His hair is dark as the hyacinth-blossom, and his lips are red as the rose of his desire; but passion has made his face like pale ivory, and sorrow has set her seal upon his brow."

"The Prince gives a ball to-morrow night," murmured the young Student, "and my love will be of the company. If I bring her a red rose she will dance with me till dawn. If I bring her a red rose, I shall hold her in my arms, and she will lean her head upon my shoulder, and her hand will be clasped in mine. But there is no red rose in my garden, so I shall sit lonely, and she will pass me by. She will have no heed of me, and my heart will break."

"Here indeed is the true lover," said the Nightingale. "What I sing of, he suffers—what is joy to me, to him is pain. Surely Love is a wonderful thing. It is more precious than emeralds, and dearer than fine opals. Pearls and pomegranates cannot buy it, nor is it set forth in the marketplace. It may not be purchased of the merchants, nor can it be weighed out in the balance for gold."

“The musicians will sit in their gallery,” said the young Student, “and play upon their stringed instruments, and my love will dance to the sound of the harp and the violin. She will dance so lightly that her feet will not touch the floor, and the courtiers in their gay dresses will throng round her. But with me she will not dance, for I have no red rose to give her”; and he flung himself down on the grass, and buried his face in his hands, and wept.

“Why is he weeping?” asked a little Green Lizard, as he ran past him with his tail in the air.

“Why, indeed?” said a Butterfly, who was fluttering about after a sunbeam.

“Why, indeed?” whispered a Daisy to his neighbour, in a soft, low voice.

“He is weeping for a red rose,” said the Nightingale.

“For a red rose?” they cried; “how very ridiculous!” and the little Lizard, who was something of a cynic, laughed outright.

But the Nightingale understood the secret of the Student’s sorrow, and she sat silent in the oak-tree, and thought about the mystery of Love.

Suddenly she spread her brown wings for flight, and soared into the air. She passed through the grove like a shadow, and like a shadow she sailed across the garden.

In the centre of the grass-plot was standing a beautiful Rose-tree, and when she saw it she flew over to it, and lit upon a spray.

“Give me a red rose,” she cried, “and I will sing you my sweetest song.” But the Tree shook its head.

“My roses are white,” it answered; “as white as the foam of the sea, and whiter than the snow upon the mountain.

But go to my brother who grows round the old sun-dial, and perhaps he will give you what you want.”

So the Nightingale flew over to the Rose-tree that was growing round the old sun-dial.

“Give me a red rose,” she cried, “and I will sing you my sweetest song.” But the Tree shook its head.

“My roses are yellow,” it answered; “as yellow as the hair of the mermaiden who sits upon an amber throne, and yellower than the daffodil that blooms in the meadow before the mower comes with his scythe. But go to my brother who grows beneath the Student’s window, and perhaps he will give you what you want.”

So the Nightingale flew over to the Rose-tree that was growing beneath the Student’s window.

“Give me a red rose,” she cried, “and I will sing you my sweetest song.” But the Tree shook its head.

“My roses are red,” it answered, “as red as the feet of the dove, and redder than the great fans of coral that wave and wave in the ocean-cavern. But the winter has chilled my veins, and the frost has nipped my buds, and the storm has broken my branches, and I shall have no roses at all this year.”

“One red rose is all I want,” cried the Nightingale, “only one red rose! Is there no way by which I can get it?”

“There is away,” answered the Tree; “but it is so terrible that I dare not tell it to you.”

“Tell it to me,” said the Nightingale, “I am not afraid.”

“If you want a red rose,” said the Tree, “you must build it out of music by moonlight, and stain it with your own heart’s-blood. You must sing to me with your breast against a thorn. All night long you must sing to me, and the thorn must pierce your heart, and your life-blood must flow into my veins, and become mine.”

“Death is a great price to pay for a red rose,” cried the Nightingale, “and Life is very dear to all. It is pleasant to sit in the green wood, and to watch the Sun in his chariot of gold, and the Moon in her chariot of pearl. Sweet is the scent of the hawthorn, and sweet are the bluebells that hide in the valley, and the heather that

blows on the hill. Yet Love is better than Life, and what is the heart of a bird compared to the heart of a man?"

So she spread her brown wings for flight, and soared into the air. She swept over the garden like a shadow, and like a shadow she sailed through the grove.

The young Student was still lying on the grass, where she had left him, and the tears were not yet dry in his beautiful eyes.

"Be happy," cried the Nightingale, "be happy; you shall have your red rose. I will build it out of music by moonlight, and stain it with my own heart's-blood. All that I ask of you in return is that you will be a true lover, for Love is wiser than Philosophy, though she is wise, and mightier than Power, though he is mighty. Flame-coloured are his wings, and coloured like flame is his body. His lips are sweet as honey, and his breath is like frankincense."

The Student looked up from the grass, and listened, but he could not understand what the Nightingale was saying to him, for he only knew the things that are written down in books.

But the Oak-tree understood, and felt sad, for he was very fond of the little Nightingale who had built her nest in his branches.

"Sing me one last song," he whispered; "I shall feel very lonely when you are gone."

So the Nightingale sang to the Oak-tree, and her voice was like water bubbling from a silver jar.

When she had finished her song the Student got up, and pulled a note-book and a lead-pencil out of his pocket.

"She has form," he said to himself, as he walked away through the grove—"that cannot be denied to her; but has she got feeling? I am afraid not. In fact, she is like most artists; she is all style, without any sincerity. She would not sacrifice herself for others. She thinks merely of music, and everybody knows that the arts are selfish. Still, it must be admitted that she has some beautiful notes in her voice.

What a pity it is that they do not mean anything, or do any practical good.” And he went into his room, and lay down on his little pallet-bed, and began to think of his love; and, after a time, he fell asleep.

And when the Moon shone in the heavens the Nightingale flew to the Rose-tree, and set her breast against the thorn. All night long she sang with her breast against the thorn, and the cold crystal Moon leaned down and listened. All night long she sang, and the thorn went deeper and deeper into her breast, and her life-blood ebbed away from her.

She sang first of the birth of love in the heart of a boy and a girl. And on the top-most spray of the Rose-tree there blossomed a marvellous rose, petal following petal, as song followed song. Pale was it, at first, as the mist that hangs over the river—pale as the feet of the morning, and silver as the wings of the dawn. As the shadow of a rose in a mirror of silver, as the shadow of a rose in a water-pool, so was the rose that blossomed on the topmost spray of the Tree.

But the Tree cried to the Nightingale to press closer against the thorn. “Press closer, little Nightingale,” cried the Tree, “or the Day will come before the rose is finished.”

So the Nightingale pressed closer against the thorn, and louder and louder grew her song, for she sang of the birth of passion in the soul of a man and a maid.

And a delicate flush of pink came into the leaves of the rose, like the flush in the face of the bridegroom when he kisses the lips of the bride. But the thorn had not yet reached her heart, so the rose’s heart remained white, for only a Nightingale’s heart’s-blood can crimson the heart of a rose.

And the Tree cried to the Nightingale to press closer against the thorn. “Press closer, little Nightingale,” cried the Tree, “or the Day will come before the rose is finished.”

So the Nightingale pressed closer against the thorn, and the thorn touched her heart, and a fierce pang of pain shot through her. Bitter, bitter was the pain, and

wilder and wilder grew her song, for she sang of the Love that is perfected by Death, of the Love that dies not in the tomb.

And the marvellous rose became crimson, like the rose of the eastern sky. Crimson was the girdle of petals, and crimson as a ruby was the heart.

But the Nightingale's voice grew fainter, and her little wings began to beat, and a film came over her eyes. Fainter and fainter grew her song, and she felt something choking her in her throat.

Then she gave one last burst of music. The white Moon heard it, and she forgot the dawn, and lingered on in the sky. The red rose heard it, and it trembled all over with ecstasy, and opened its petals to the cold morning air. Echo bore it to her purple cavern in the hills, and woke the sleeping shepherds from their dreams. It floated through the reeds of the river, and they carried its message to the sea.

"Look, look!" cried the Tree, "the rose is finished now"; but the Nightingale made no answer, for she was lying dead in the long grass, with the thorn in her heart. And at noon the Student opened his window and looked out.

"Why, what a wonderful piece of luck!" he cried; "here is a red rose! I have never seen any rose like it in all my life. It is so beautiful that I am sure it has a long Latin name"; and he leaned down and plucked it.

Then he put on his hat, and ran up to the Professor's house with the rose in his hand.

The daughter of the Professor was sitting in the doorway winding blue silk on a reel, and her little dog was lying at her feet.

"You said that you would dance with me if I brought you a red rose," cried the Student. "Here is the reddest rose in all the world. You will wear it to-night next your heart, and as we dance together it will tell you how I love you." But the girl frowned.

“I am afraid it will not go with my dress,” she answered; “and, besides, the Chamberlain’s nephew has sent me some real jewels, and everybody knows that jewels cost far more than flowers.”

“Well, upon my word, you are very ungrateful,” said the Student angrily; and he threw the rose into the street, where it fell into the gutter, and a cart-wheel went over it.

“Ungrateful!” said the girl. “I tell you what, you are very rude; and, after all, who are you? Only a Student. Why, I don’t believe you have even got silver buckles to your shoes as the Chamberlain’s nephew has”; and she got up from her chair and went into the house.

“What I a silly thing Love is,” said the Student as he walked away. “It is not half as useful as Logic, for it does not prove anything, and it is always telling one of things that are not going to happen, and making one believe things that are not true. In fact, it is quite unpractical, and, as in this age to be practical is everything, I shall go back to Philosophy and study Metaphysics.”

So he returned to his room and pulled out a great dusty book, and began to read.

THE END

III THE HAPPY PRINCE

High above the city, on a tall column, stood the statue of the Happy Prince.

He was gilded all over with thin leaves of fine gold; for eyes he had two bright sapphires, and a large red ruby glowed on his sword-hilt.

He was very much admired indeed. “He is as beautiful as a weathercock,” remarked one of the Town Councillors who wished to gain a reputation for having artistic tastes; “only not quite so useful,” he added, fearing lest people should think him unpractical, which he really was not.

“Why can’t you be like the Happy Prince?” asked a sensible mother of her little boy who was crying for the moon. “The Happy Prince never dreams of crying for anything.” “I am glad there is someone in the world who is quite happy,” muttered a disappointed man as he gazed at the wonderful statue.

“He looks just like an angel,” said the Charity Children as they came out of the cathedral in their bright scarlet cloaks, and their clean white pinafores. “How do you know?” said the Mathematical Master, “you have never seen one.”

“Ah! but we have, in our dreams,” answered the children; and the Mathematical Master frowned and looked very severe, for he did not approve of children dreaming. One night there flew over the city a little Swallow. His friends had gone away to Egypt six weeks before, but he had stayed behind, for he was in love with the most beautiful Reed. He had met her early in the spring as he was flying down the river after a big yellow moth, and had been so attracted by her slender waist that he had stopped to talk to her.

“Shall I love you?” said the Swallow, who liked to come to the point at once, and the Reed made him a low bow. So he flew round and round her, touching the water with his wings, and making silver ripples. This was his courtship, and it lasted all through the summer.

“It is a ridiculous attachment,” twittered the other Swallows, “she has no money, and far too many relations”; and indeed the river was quite full of Reeds. Then, when the autumn came, they all flew away. After they had gone he felt lonely, and began to tire of his ladylove. “She has no conversation,” he said, “and I am afraid that she is a coquette, for she is always flirting with the wind.” And certainly, whenever the wind blew, the Reed made the most graceful curtsies. “I admit that she is domestic,” he continued, “but I love travelling, and my wife, consequently, should love travelling also.”

“Will you come away with me?” he said finally to her; but the Reed shook her head, she was so attached to her home.

“You have been trifling with me,” he cried. “I am off to the Pyramids. Goodbye!” and he flew away. All day long he flew, and at night-time he arrived at the city. “Where shall I put up?” he said; “I hope the town has made preparations.” Then he saw the statue on the tall column. “I will put up there,” he cried; “it is a fine position with plenty of fresh air.” So he alighted just between the feet of the Happy Prince.

“I have a golden bedroom he said softly to himself as he looked round, and he prepared to go to sleep; but just as he was putting his head under his wing a large drop of water fell on him. ” What a curious thing!” he cried. “there is not a single cloud in the sky, the stars are quite clear and bright, and yet it is raining. The climate in the north of Europe is really dreadful. The Reed used to like the rain, but that was merely her selfishness.” Then another drop fell.

“What is the use of a statue if it cannot keep the rain off?” he said; “I must look for a good chimney-pot,” and he determined to fly away. But before he had opened his wings, a third drop fell, and he looked up, and saw- Ah! what did he see?

The eyes of the Happy Prince were filled with tears, and tears were running down his golden cheeks. His face was so beautiful in the moonlight that the little Swallow was filled with pity. “Who are you?” he said.

“I am the Happy Prince.” “Why are you weeping then?” asked the Swallow; “you have quite drenched me.” “When I was alive and had a human heart,” answered the statue, “I did not know what tears were, for I lived in the Palace of Sans Souci, where sorrow is not allowed to enter. In the day time I played with my companions in the garden, and in the evening I led the dance in the Great Hall. Round the garden ran a very lofty wall, but I never cared to ask what lay beyond it, everything about me was so beautiful. My courtiers called me the Happy Prince, and happy indeed I was, if pleasure be happiness. So I lived, and so I died. And now that I am dead they have set me up here so high that I can see all the ugliness and all the misery of my city, and though my heart is made of lead yet I cannot choose but weep.” “What, is he not solid gold?” said the Swallow to himself. He was too polite to make any personal remarks out loud.

“Far away,” continued the statue in a low musical voice, “far away in a little street there is a poor house. One of the windows is open, and through it I can see a woman seated at a table. Her face is thin and worn, and she has coarse red hands, all pricked by the needle, for she is a seamstress. She is embroidering passion-flowers on a satin gown for the loveliest of the Queen’s maids-of-honour to wear at the next Court-ball. In a bed in the corner of the room her little boy is lying ill. He has a fever, and is asking for oranges. His mother has nothing to give him but river water, so he is crying. Swallow, Swallow, little Swallow, will you not bring her the ruby out of my sword hilt? My feet are fastened to this pedestal and I cannot move.” “I am waited for in Egypt,” said the Swallow. “My friends are flying up and down the Nile, and talking to the large lotus-flowers. Soon they will be going to sleep in the tomb of the great King. The King is there himself in his painted coffin. He is wrapped in yellow linen, and embalmed with spices. Round his neck

is a chain of pale green jade, and his hands are like withered leaves." "Swallow, Swallow, little Swallow," said the Prince, "will you not stay with me for one night, and be my messenger? The boy is so thirsty, and the mother so sad." "I don't think I like boys," answered the Swallow. "Last summer, when I was staying on the river, there were two rude boys, the miller's sons, who were always throwing stones at me. They never hit me, of course; we swallows fly far too well for that, and besides, I come of a family famous for its agility; but still, it was a mark of disrespect." But the Happy Prince looked so sad that the little Swallow was sorry. "It is very cold here," he said; "but I will stay with you for one night, and be your messenger." "Thank you, little Swallow," said the Prince.

So the Swallow picked out the great ruby from the Prince's sword, and flew away with it in his beak over the roofs of the town. He passed by the cathedral tower, where the white marble angels were sculptured. He passed by the palace and heard the sound of dancing. A beautiful girl came out on the balcony with her lover. "How wonderful the stars are," he said to her, "and how wonderful is the power of love!" "I hope my dress will be ready in time for the State-ball," she answered; "I have ordered passionflowers to be embroidered on it; but the seamstresses are so lazy." He passed over the river, and saw the lanterns hanging to the masts of the ships. He passed over the Ghetto, and saw the old Jews bargaining with each other, and weighing out money in copper scales. At last he came to the poor house and looked in. The boy was tossing feverishly on his bed, and the mother had fallen asleep, she was so tired. In he hopped, and laid the great ruby on the table beside the woman's thimble. Then he flew gently round the bed, fanning the boy's forehead with his wings. "How cool I feel," said the boy, "I must be getting better"; and he sank into a delicious slumber.

Then the Swallow flew back to the Happy Prince, and told him what he had done. "It is curious," he remarked, "but I feel quite warm now, although it is so cold." "That is because you have done a good action," said the Prince. And the

little Swallow began to think, and then he fell asleep. Thinking always made him sleepy.

When day broke he flew down to the river and had a bath. “What a remarkable phenomenon,” said the Professor of Ornithology as he was passing over the bridge. “A swallow in winter!” And he wrote a long letter about it to the local newspaper. Every one quoted it, it was full of so many words that they could not understand.

“To-night I go to Egypt,” said the Swallow, and he was in high spirits at the prospect. He visited all the public monuments, and sat a long time on top of the church steeple. Wherever he went the Sparrows chirruped, and said to each other, “What a distinguished stranger!” so he enjoyed himself very much.

When the moon rose he flew back to the Happy Prince. “Have you any commissions for Egypt?” he cried. “I am just starting.” “Swallow, Swallow, little Swallow,” said the Prince, “will you not stay with me one night longer?” “I am waited for in Egypt,” answered the Swallow. “To-morrow my friends will fly up to the Second Cataract. The river-horse couches there among the bulrushes, and on a great granite throne sits the God Memnon. All night long he watches the stars, and when the morning star shines he utters one cry of joy, and then he is silent. At noon the yellow lions come down to the water’s edge to drink. They have eyes like green beryls, and their roar is louder than the roar of the cataract.” “Swallow, Swallow, little Swallow,” said the Prince, “far away across the city I see a young man in a garret. He is leaning over a desk covered with papers, and in a tumbler by his side there is a bunch of withered violets. His hair is brown and crisp, and his lips are red as a pomegranate, and he has large and dreamy eyes. He istrying to finish a play for the Director of the Theatre, but he is too cold to write any more. There is no fire in the grate, and hunger has made him faint.” “I will wait with you one night longer,” said the Swallow, who really had a good heart. “Shall I take him another ruby?” “Alas! I have no ruby now,” said the Prince; “my eyes are all that I have left.

They are made of rare sapphires, which were brought out of India a thousand years ago. Pluck out one of them and take it to him. He will sell it to the jeweller, and buy food and firewood, and finish his play." "Dear Prince," said the Swallow, "I cannot do that"; and he began to weep.

"Swallow, Swallow, little Swallow," said the Prince, "do as I command you." So the Swallow plucked out the Prince's eye, and flew away to the student's garret. It was easy enough to get in, as there was a hole in the roof. Through this he darted, and came into the room. The young man had his head buried in his hands, so he did not hear the flutter of the bird's wings, and when he looked up he found the beautiful sapphire lying on the withered violets.

"I am beginning to be appreciated," he cried; "this is from some great admirer. Now I can finish my play," and he looked quite happy.

The next day the Swallow flew down to the harbour. He sat on the mast of a large vessel and watched the sailors hauling big chests out of the hold with ropes.

"Heave a-hoy!" they shouted as each chest came up. "I am going to Egypt!" cried the Swallow, but nobody minded, and when the moon rose he flew back to the Happy Prince.

"I am come to bid you good-bye," he cried.

"Swallow, Swallow, little Swallow," said the Prince, "will you not stay with me one night longer?" "It is winter," answered the Swallow, "and the chill snow will soon be here. In Egypt the sun is warm on the green palm-trees, and the crocodiles lie in the mud and look lazily about them. My companions are building a nest in the Temple of Baalbec, and the pink and white doves are watching them, and cooing to each other. Dear Prince, I must leave you, but I will never forget you, and next spring I will bring you back beautiful jewels in place of those you have given away. The ruby shall be redder than a red rose, and the sapphire shall be as blue as the great sea."

"In the square below," said the Happy Prince, "there stands a little match-girl. She has let her matches fall in the gutter, and they are all spoiled. Her father will beat her if she does not bring home some money, and she is crying. She has no shoes or stockings, and her little head is bare. Pluck out my other eye, and give it to her, and her father will not beat her." "I will stay with you one night longer," said the Swallow, "but I cannot pluck out your eye. You would be quite blind then." "Swallow, Swallow, little Swallow," said the Prince, "do as I command you." So he plucked out the Prince's other eye, and darted down with it. He swooped past the match-girl, and slipped the jewel into the palm of her hand.

"What a lovely bit of glass," cried the little girl; and she ran home, laughing.

Then the Swallow came back to the Prince. "You are blind now," he said, "so I will stay with you always." "No, little Swallow," said the poor Prince, "you must go away to Egypt." "I will stay with you always," said the Swallow, and he slept at the Prince's feet. All the next day he sat on the Prince's shoulder, and told him stories of what he had seen in strange lands. He told him of the red ibises, who stand in long rows on the banks of the Nile, and catch gold fish in their beaks; of the Sphinx, who is as old as the world itself, and lives in the desert, and knows everything; of the merchants, who walk slowly by the side of their camels, and carry amber beads in their hands; of the King of the Mountains of the Moon, who is as black as ebony, and worships a large crystal; of the great green snake that sleeps in a palm-tree, and has twenty priests to feed it with honey-cakes; and of the pygmies who sail over a big lake on large flat leaves, and are always at war with the butterflies.

"Dear little Swallow," said the Prince, "you tell me of marvellous things, but more marvellous than anything is the suffering of men and of women. There is no Mystery so great as Misery. Fly over my city, little Swallow, and tell me what you see there." So the Swallow flew over the great city, and saw the rich making merry in their beautiful houses, while the beggars were sitting at the gates. He flew into

dark lanes, and saw the white faces of starving children looking out listlessly at the black streets. Under the archway of a bridge two little boys were lying in one another's arms to try and keep themselves warm. "How hungry we are!" they said. "You must not lie here," shouted the Watchman, and they wandered out into the rain. Then he flew back and told the Prince what he had seen. "I am covered with fine gold," said the Prince, "you must take it off, leaf by leaf, and give it to my poor; the living always think that gold can make them happy." Leaf after leaf of the fine gold the Swallow picked off, till the Happy Prince looked quite dull and grey. Leaf after leaf of the fine gold he brought to the poor, and the children's faces grew rosier, and they laughed and played games in the street. "We have bread now!" they cried.

Then the snow came, and after the snow came the frost. The streets looked as if they were made of silver, they were so bright and glistening; long icicles like crystal daggers hung down from the eaves of the houses, everybody went about in furs, and the little boys wore scarlet caps and skated on the ice.

The poor little Swallow grew colder and colder, but he would not leave the Prince, he loved him too well. He picked up crumbs outside the baker's door when the baker was not looking, and tried to keep himself warm by flapping his wings.

But at last he knew that he was going to die. He had just strength to fly up to the Prince's shoulder once more. "Good-bye, dear Prince!" he murmured, "will you let me kiss your hand?" "I am glad that you are going to Egypt at last, little Swallow," said the Prince, "you have stayed too long here; but you must kiss me on the lips, for I love you." "It is not to Egypt that I am going," said the Swallow. "I am going to the House of Death. Death is the brother of Sleep, is he not?" And he kissed the Happy Prince on the lips, and fell down dead at his feet.

At that moment a curious crack sounded inside the statue, as if something had broken. The fact is that the leaden heart had snapped right in two. It certainly was a dreadfully hard frost.

Early the next morning the Mayor was walking in the square below in company with the Town Councillors. As they passed the column he looked up at the statue: “Dear me! how shabby the Happy Prince looks!” he said. “How shabby indeed!” cried the Town Councillors, who always agreed with the Mayor, and they went up to look at it. “The ruby has fallen out of his sword, his eyes are gone, and he is golden no longer,” said the Mayor. “in fact, he is little better than a beggar!” “Little better than a beggar,” said the Town Councillors.

“And here is actually a dead bird at his feet!” continued the Mayor. “We must really issue a proclamation that birds are not to be allowed to die here.” And the town Clerk made a note of the suggestion. So they pulled down the statue of the Happy Prince. “As he is no longer beautiful he is no longer useful,” said the Art Professor at the University. Then they melted the statue in a furnace, and the Mayor held a meeting of the Corporation to decide what was to be done with the metal. “We must have another statue, of course,” he said, “and it shall be a statue of myself.” “Of myself,” said each of the Town Councillors, and they quarrelled. When I last heard of them they were quarrelling still.

“What a strange thing,” said the overseer of the workmen at the foundry. “This broken lead heart will not melt in the furnace. We must throw it away.” So they threw it on a dust heap where the dead Swallow was also lying. “Bring me the two most precious things in the city,” said God to one of His Angels; and the Angel brought Him the leaden heart and the dead bird.

“You have rightly chosen,” said God, “for in my garden of Paradise this little bird shall sing for evermore, and in my city of gold the Happy Prince shall praise me.”

THE END

UNIVERSITY OF MISAN

COLLEGE OF EDUCATION

THE DEPARTMENT OF ENGLISH

PAINTING WITH SIGNS: A SEMIOTIC APPROACH TO OSCAR WILDE'S SELECTED *FAIRY TALES* AND THEIR COVERS

A Thesis

Submitted to the Council of the College of Education,

University of Misan in Partial Fulfillment of the Requirements

for the Degree of Master of Arts in English Language and Linguistics

By

Rasha Abud Houssein

Supervised by

PROF. SAMIR ABDULKARIM AL- SHEIKH (Ph.D.)

2019 1441

بِسْمِ اللّٰهِ الرَّحْمَنِ الرَّحِيمِ

﴿ وَقُل رَّبِّ زِدْنِي عِلْمًا ﴾

صدق الله العلي العظيم

سورة طـــــــه (الآية 114)

(And say, O my Lord, increase me in knowledge)

(Taha, 114)

(Arberry, p. 347)

The Supervisor's Certificate

We certify that this thesis, entitled, *Painting With Signs: A Semiotic Approach To Oscar Wilde's Selected Fairy Tales And Their Covers*, written by *Rasha Abud Houssein*, has been prepared under my supervision at the College of Education, University of Misan, in partial fulfillment of the requirements for the Degree of Master of arts in English Language and Linguistics.

Signature:

Supervisor: Prof. Samir Abdulkarim Ibrahim (PhD)

Date:

In view of the available recommendations, I forward this thesis for debate by the Examining Committee.

Signature:

Name: Dr. Tahseen Ali Mhodar

Head of the Department

Date:

The Examining Committee's Certificate

We certify that we have read this thesis, *Painting With Signs: A Semiotic Approach To Oscar Wilde's Selected Fairy Tales And Their Covers*, written by *Rasha Abud Houssein*, and, as Examining Committee, examined the student in its content, and that in our opinion, it is adequate as a thesis for the degree of Master of Arts in English Language and Linguistics.

Signature:
Name: Prof. Abdul Kareem Lazim (PhD)
(Chairman)

Signature:
Name: Asst. Prof. Nazar Abdul Hafiz Obeid
(Member)

Signature:
Name: Asst. Prof. Dr. Bushra Nima Rashid
(Member)

Signature:
Name: Prof. Samir Abdulkarim Ibrahim (PhD)
(Supervisor)

Approved by the Council of the College of Education.

Signature:
Name:
Dean of College of Education
Date:

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To my parents with love and respect

Abstract

The study purports to scrutinize the verbal systems of signs of Oscar Wilde's *Fairy Tales*, with reference to visual signs, i.e. their book covers. It aims at investigating Wilde's *The Fisherman and His Soul*, *The Nightingale and the Rose* and *The Happy Prince* as combinatory strings of signs and how meaning-making is encoded in both the verbal and the visual codes as well. Wilde's selected fairy tales will be analyzed in terms of semiotics or the theory of signification. The semiotic model is a complementary one: in analyzing the verbal systems of signs of Wilde's narrative texts, the study will adopt the Paris School premises as exposed by Martin and Ringham (2000). As for the visual signs and representations, the study will have recourse to Peirce's model. This is so because each semiotic approach is incomplete in itself to cover the verbal and visual aspects of the texts in inquiry. The combination of these two traditions in one eclectic method may facilitate the application of the semiotic analysis of the selected data. The study is constrained to explore the selected linguistic data (*i.e. The Fisherman and His Soul, The Nightingale and the Rose* and *The Happy Prince*) from a semiotic stance.

The study is divided into five chapters. Chapter One introduces the fundamentals of the study. It unravels the problem of the study, the aims, the hypothetical statements, the limits of the study and the procedures to be applied to verify the hypotheses of the study. Chapter Two includes literature review of the study. It explores the basic notions of structuralism, semiotics and literature, the sign and its categorization, the field of narration and the term *fairy tale* as both a literary genre and a semiotic sign. Chapter Three basically deals with the conceptual framework of the study. It is constructed of two cycles- the verbal and the visual. While the verbal cycle explores the language of the fairy tale as a network system of signs, the visual cycle presents the signs of the book covers as forms of meaning. If Chapter Three is conceptual in nature, Chapter Four is

applicable in tradition. It semiotically analyzes the discursive level, the narrative level and the deep level on the side of the verbalization of the signs in terms of Martin and Ringham's model, and Jappy's on the side of visualization. Chapter Five construes the results elicited from the semiotic analyses, the recommendations and the suggestions for further studies.

Table of Contents

List of Abbreviations

Abbreviated Form	Full Form
LS	**Literary Semiotics**
PSS	**Paris School of Semiotics**
CS	**Cultural Semiotics**
X	**Frequency**
— — —	**Contradictory**
~~~~~	**Contrary**
- - - - -	**Implication**
S	**Subject**

List of Figures